June 11, 1965

RANDOLPH MACON WOMAN'S COLLEGE

> LYNCHBURG VIRGINIA

Mrs. Edith Gregor Helpers 465 Park Avenue Hew York 22, N.Y.

Dear Mrs. Halpert:

This will confirm the information which Miss Fitzgerald has given you over the telephone about the dates of the Ben Shahn exhibition scheduled as part of our 75th Anniversary celebration.

Pick-up day: February 20 (assuming Budworth's agrees)

Opening: Saturday, March 12, 1966

Last day, Tuesday, March 29 (Spring Recess starts April 1)

Return of paintings to owners: about April 11

We cover crating, transportation, and insurance at owners valuations, as usual.

As soon as I return to Lynchburg September 2 or 3, I can prepare the loan forms to use in requesting the painting from the lenders you suggest. Twenty to twenty-five paintings are what we have in mind for the exhibition rooms in our art gallery, where the exhibition is to be. I trust this is what you, too, have imagined for the exhibition.

I delayed writing this until the Shahn painting ITS TOO LATE Closed. It is in good shape and I thank you for it.

I am grateful to you for making the purchase and exhibition possible, expecially just now when the move to your new quarters is in progress.

With best wishes for a good summer,

Sincerely yours,

Mary F. Williams
Chairman

cc: Miss Harriet Fitzgerald Mrs. Edwin St. Vincent recording and committee transactions, recording sales transactions, recording are componsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information of the milk.

This is a fast message:

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proper symbol.

WESTERN UNION

TELEGRAM

BF-1201 (4-60)

DL = Day Letter NL=Night Letter

International

The filing time shows in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME

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MRS EDITH HALPERT, DOWN TOWN GALLARY

465 PARK AVE NYK

WOULD YOU KINDLY LET ME KNOW WHETHER OR NOT YOU ARE PLANNING TO ATTEND THE ANNUAL MEETING, IF SO PLEASE LET ME KNOW WHETHER YOU WILL BE ARRIVING TONIGHT IN TIME FOR DINNER AT THE BRICK HOUSE THANK YOU

J WATSON WEBB JR (35).

Shelburne Museum



# U. S. TREASURY DEPARTMEN

OFFICE OF REGIONAL COMMISSIONER

MID-ATLANTIC REGION - APPELLATE DIVISION THIRD FLOOR, 251 PLANE STREET HEWARK, NEW JERSEY 07102

IN MERLY REPER TO Ap:Nwk : IEK

Telephone: Area Code 201 645-2316

Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Your letter dated May 24, 1965 directed to Mr. I. E. Kraemer of this office, returning the photograph of the painting by Joseph Stella, has been received.

We are appreciative of the considerable assistance given by you in advising us of your estimate as to the fair market value of the painting in November

Very truly yours

aigned) quoert W. Resmer

Chief, Appellate Branch Office

June 14, 1965 56 Eastlayla Terrace Haver life, mass Gentlemen: Drould clike for attain a posticand copy of a small, mexpension point of Georgea O'Neepe'S foot's Horn with Blue. If upon well tell me how much either of these could be I concept appreciate it. Vincerely Bille R. Celis (mrs. Douald Ellis)

If you still own the portraits, we hope very much indeed that you will feel able to make the loan as it will greatly add to the scope and interest in the exhibition. Since preparation of our catalogue is now in progress, will will appreciate your early reply.

Sincerely yours,

Philip H. Dumbar Assistant Director rearchers are cosponable for obtaining written permission, to both artist and purchaser involved. If it counct be abiliated after a reasonable search whether an artist or reboser is living, it can be assumed that the information by be published 60 years after the date of sale.

# Frier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both ortist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be subfished 60 years after the content.

### SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

Library of the National Collection of Fine Arts and the National Portrait Gallery

8 June 1965

Mrs. Edith G. Halpert Director The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

The notebook and mounted broadside on Cushing weather vanes which you left for us at Mrs. Breeskin's last week is now here in the library. Did you intend for me to catalogue this material now or do you prefer that I keep it "on hand" but have it remain your property until the collection is also accessioned? We are delighted to have this material on hand and hope that soon this material, as well as the original molds and castings, will be part of the NCFA collection.

I was sorry that we did not have time to discuss more fully your ideas for the eventual placement of your library. As you must know, I am concerned about strengthening our resources in all areas of American art, including twentieth century painting and sculpture. I hope you will consider giving us copies of all of the Downtown Gallery catalogs that are available, as well as whatever other material on contemporary art which you see fit to place with us. As we did not get a chance to discuss this, I wanted to make clear our interest in all aspects of your library.

The Davis show seems quite successful. It was a pleasure to meet you at its opening, and again at Mrs. Breeskin's. I look forward to an opportunity for further discussion with you about your library collection, at your convenience.

Yours truly,

William B. Walker

Librarian

NCFA/NPG Library

/Fer ssh

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information says be published 60 years after the date of sale.

MONMOUTH MUSEUM ART · SCIENCE · NATURE

CHARLES B. HARDING, President JAMES L. WHITEHEAD, Director

76 West Front Street, Red Bank, New Jersey • Telephone: 741-3820 (Area Code 201)

June 14, 1965

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

It was good of you to lend so generously to our exhibition, "The Spell of the Sea", and I thank you, both for myself and for our Board of Trustees. Your help did much in making it a success. I sent a catalogue by separate cover and hope you received it. If you want additional copies, please let me know.

Sincerely,

James L. Whitered

James L. Whitehead Director

JIW/mc

What and delighted attick about your in the Toines getuden! I wish more regle were as rout and hours or you arms out. June 7, 1965

Mrs. Dadley Seay 7320 E. Bridge Lane Milwaukee 17, Wisconsin

Dear Mrs. Seay:

No doubt you were informed that we had moved from our flat Street address to these new quarters and it was not until today that we finally got our records in order and placed in files which are immediately accessible.

I am now sending you photographs of several paintings of which we have prints available at this moment. Our photographer is on vacation and it may take two weeks or more before we can obtain prints of other paintings, which will then be added to the group we are sending you at this moment.

You will find the prices listed below and all the other data ettached to each photograph. Would you be good enough to return these to as after you have had an opportunity to study them. We would be very glad to send any of these paintings to you for consideration if you would like to see the original. Your only obligation would be the expenses involved in packing, shipping and inverses charges.

Mon't you please let me know your wishes in the matter. We do not expect to open the Gallery publicly until September as we are usually closed during the months of July and August and it seems unlikely that we will have completed our remodeling and installation before the vacation period. However, all correspondence will reach us as there will be someone at the Gallery throughout the summer.

Sincerely yours.

### EGE/ta

	CEILD FROM SALEM, M.Y. SARAH JAME SHERBURME	\$950.
10 O 10 TO 1	TOUTH'S OFFEE	1500. 800.
791	BONTORD MOTHERS OF PROVIDENCE	575.

June 15, 1965

Mrs. William R. Sneed, President Rockford Art Association Burpes Art Osllery 737 North Main Street Rockford, Illinois 61103

Dear Mrs. Speed:

We are in a state of utter confusion due to our recent move from 51st Street to the above address and for the life of we I cannot recall at what stage our negotiations ended in connection with the prospective loan of Tseng Yu\_Ro's work.

Please bear with me and let me know which of the paintings you were interested in and when they were to be sent to you. Many of our files are still in cartons and inaccessible at the moment.

Many thanks for your patience and cooperation.

Sincerely yours,

EGE/tm

# AFA SLIDES SCULPTURE

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with Athen and and the William of the AULD was every Spentyment readlered to with easy in . genigen in icht geman-ibnt ban. ampany so, at busyl inia this (graduo) eldly galaranoss or Brigging and a skill requires Environ process substitution and graph to a divide garden-configure. with the court of a chart immedian and office office of the second. deal Bot cimar. game: Ada to the Brownian of galago bearghadaine distribution make other (masses) did at it, த்திர்த்தாரும் அம்பட்டாரும் நடி<sub>க்</sub>றிரும் Course may do not ( totand (1 ) this training otherwise, a Signal Book Buch Comment micon iron silve motte Sec. 25. 19. 14 (inte laterated limits with the WALFIELD GA

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Hall arms

June 10, 1965

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Edith:

There weren't too many confusions - fewer at least than we all anticipated. Unfortunately, one of them was Teddy Kollek's letter to you in which he acknowledged the immediate gift of a Ben Shahn painting, "Warsaw" to the Museum. The error in enthusiasm you will forgive us, the desire that you live the matriarchal age of 21 plus 100 we express and, naturally, no more should be said until such time as you feel you would like to raise the question of giving it before the year 2000.

I hope this finds you in better health, settled into your new place and taking it easier.

We all hope that you will find time to come out here to see the place. I think you would like it.

KK/ma

Karl Katz

Fondly

hakirya, jerusalam, israni tulophone 30231 cobine : jerarangan:

### 6/9/65

Main James Lyons of the Internal Revenue Service

19 East Elm Street, Brockton, Mass. (and don't

yeu know we get to chatting and he knows my father)
called re a \$3500. valuation on Shahn's GIRL SKIP.

PING ROPE, tempera, 1943 24x16, sold to Stone in

1956 and valued by us at \$3500. in \$961.

Would like further verification, such as others of comparable size, etc. that we have sold and/or at.

THE TOTAL PROPERTY IS AFFINED.

## MODERN ART FOUNDRY, INC.

LONG INLAND CTTY 5, N. Y.

LOST WAX & FRENCH

RAVENEWOOD 8-2080



May 24th, 1965

Downtown Gallery 32 East 51st Street New York City, N.Y.

Gentlemen:

We are in receipt of your deposit in the amount of \$864.00 on your contract, for which

We also note your notation with reference to a re-sale number. We will have to have this number to put on our records, so will you kindly forward same to us.

Yours very truly,

MODERN ART FOUNDRY, INC.

Our Garti Tess Garti, Bkpr.

M-013748-9



# GINN AND COMPANY

EDUCATIONAL PUBLISHERS

Statler Building, Boston 17, Massachusetts · Address: Back Bay P.O. 191

2 June 1965

Miss Edith Gregor Halpert Director Downtown Gallery 32 Bast 51st Street New York, New York

Dear Miss Halpert:

We are assembling black and white photographs for possible illustrations in a high school Social Studies textbook, the UNITED STATES SINCE 1865 by Walter Johnson, to be printed later this year.

May we have a 5 x 7 or 8 x 10 photograph of the enclosed silkstreen print by Ben Shahn, "Silent Music," 1950? If this particular subject would not be available, could you send us a photograph of another of Mr. Shahn's works in your collection which would demonstrate why he is one of the foremost graphic artists today.

We shall be happy to print the credit you may specify when the material is approved by the text editor.

Any assistance rendered will be appreciated. Thank you.

Yours sincerely,

Jane K. Eden

Jane K. Ecker, Editor High School Art Department

je enclosure both artist and purchaser involved. If it cannot be fundamentally be further permission both artist and purchaser involved. If it cannot be finded after a reasonable search whether an artist or laser is giving, it can be assumed that the information be published 50 years after the data of sale.

receives are responsible for obtaining sales transactions, received are responsible for obtaining switch permission from both artist and purchases involved. If it cannot be astablished after a reasonable search whether an artist or purchases it living, it can be assumed that the information that be published 60 years after the data of sale.

Mrs. Herbert Shulman 101 Martin Road Waterloo, Iowa 50701 May 30,1965

Dear Mrs. Halpert,

I shall try again! Rabbi Raskas from Temple of Aaron encourages me to do so! But you simply did ignore my latter requesting information as to what was available in works by Ben Shahm. And now, it is Abraham Rattner. Will you be so kind to let me know if you have anything of his available for purchase now? We did find "Elohim" at Gump's in San Francisco-shortly after your recent visit there——sorry to have missed you. That would indeed have been a fine experience. But allowed it to be hung in the Sunagegue as remorial. We still want to own a print of his, of Jewish content, for our home.

Will appreciate hearing from you in this regard. And what have you, by the way, of Ben Shahn? We do own his "Pleiades? Sorry to trouble you. I realize how important you are and how busy. But couldn't you get someone to answer this briefly and soon? It will be greatly appreciated.

Thank you.

Sincerely, Alu

Deana Shulman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it occurs the established after a reasonable search whether an artist or purchaser is living, it can be seemed that the information may be published 50 years after the date of sale.

Genting your alteral. in London taily in July is the please that I planned my London trip a to That teme Perhaps I've fund a Zole from you when I for Comeyou The 19th James By Theway on the ship There was a shop "Talesee Lagayeth" and & while browsing Rawento Julian Livi and wife Me feel over each orker. They were travelling fouries board for faris. On two occasions of phoned and went down to love for Them Lurchas with 1765 persengers on board Sat Dorker. Reverteles before landing fait pack them, asked them to come out find drink but They were too fired and every packing. ded inquire about you hat

may 20

Dear Edith...
At this point, I don't know where you are -51 th on the Ritz!

Det finishes school next weeks and would like to spend a few days in n.y. so we plan to go sometime in the first week I June. Would like to see you I you have time.

well he available & where you are. Torolly

Ly Cil



May 20, 1965

Edith Gregor Halpert Downtown Gallery 32 East 51st New York, New York

Dear Miss Halpert:

I am writing concerning the possibility of our borrowing works from your gallery for a Collectors' Show here in South Bend at the Art Center.

For some time we have had an annual Collectors' Show of prints which have been available for purchase by local residents. This show has increased in popularity to such an extent that our Board of Trustees feels that we should attempt to organize an exhibition along the same lines only with paintings and drawings. I have therefore selected a number of galleries in hopes that we can establish a relationship.

We would naturally cover with insurance all works sent from the time they leave your gallery until the time they return. We would in all likelihood have Henrietta Schuam pick the work up and return it. I would leave the selection of the work to your discretion and hope that you could send up to five things, either oils, watercolors or drawings being representative of your collections, with a ceiling price of \$3,000.

I will be in New York the week of June 14 and if you feel that a personal visit in order to discuss details would be advisable I would be most pleased to see you. May I hear from you please?

Sincerely,

Harold Ziels



June 15, 1965

Thoresen Inc. Dept. 4-BA 124 W. Lincoln Ave. Nount Vernon, New York 10550

Centlemen!

Several weeks age we ordered several items from you making which was

1 Corn Off Wand #658

\$1.00

We would now like to order another of these and are enclosing our shock for \$1.00 to cover.

Thank you for your prompt attention.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert body of the picture is intact, showing slight checking.

The 4"dark oak frame has a gold linerof I", which shows an indication of being its original frame.

There are two individuals ready to buy it, but we first have to know its approximate value. Would you be willing to tell me what it is worth?

Personally, I would like to see the print preserved as of Americanna interest, rather than going into private hands who really do not appreciate this , except as a conversation piece. Would you know anyone who might be interested?

It is pleasant to turn the hands of the clock back once more, making contact with you again.

Most Codially,

Ruth Lawrence

P.S. You have moved from the old place, next time I am in New York I must certainly make a pilgrimage to the new habitat.

Puth

Nay 27, 1965

Dr. Barnet Fine 70 Grove Street Stamford, Connecticut

Dear Dr. Fine:

If you are thoroughly discouraged with me I can't blame you a bit. However, the combination of my illness and for the past two or three months the move from 51st Street to the above address really made it impossible for me to attend to the daily activities. Most of our records are still in cartons, we are harassed constantly by the many unfinished details in the rebuilding program, which make it impossible to set our files in the proper location or to make references to any of our books. In the future, we will prove to you that we are businesslike and efficient, with a 39-year reputation to that effect.

I am now listing the purchases in detail and can report that the casting of a good many Storrs sculptures is progressing and we should have the finished objects within the next tan weeks. I will let you know when the sculpture arrives and hope that by that time we will have everything in order.

In any event, you will hear from me very shortly and I hope that we can celebrate the completion of the job here with a drink. Many thanks for your patience.

Simeraly yours,

EGS/tm

THE NEW CATHOLIC ENCYCLOPEDIA

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON 17, D.C. TEL. 529-6000

June 10, 1965

The Downtown Gallery 32 East 51st Street New York, New York

Gentlemen:

Are there any copies of the Stuart

Davis silk screen "Study for a Drawing,"

7 3/4 x 7 1/4, ed. of 100, 1955 or 1959

(item 104 in Smithsonian Institution

Memorial Exhibition Catalog) still available?

If so, I should like to know the price.

Yours truly,

Monroe H. Fabian

Art Editor

MRF/dg

# THE NORTHWESTERN MUTUAL LIPE INSURANCE COMPANY



PETER S. LANGMINE, Mee Pranteent

June 4, 1965

The Downtown Gallery 32 East 51st Street New York, New York

### Gentlemen:

Confirming our conversation over the long distance telephone this morning, Mr. Langmuir will be in New York on Monday and Tuesday of next week and if you have not previously replied to his letter of May 26, inquiring about any Georgia O'Keefes, would you please forward the requested information to him at The Drake, Park Avenue at 56th Street.

In addition, he is interested in knowing whether or not you have any paintings by Andrew Wyeth. He is seeking a painting, approximately 24x36 framed, to hang above a fireplace.

Very truly yours,

Dorothy Prei, Secretary to

Mr. Langmuir

researchers are responsible for obtaining sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or searcheser is living, it can be assumed that the information any be published 60 years after the date of sale.

June 14, 1965

Mr. David A. Prager, Secretary Friends of the Whitney Museum of American Art 22 West 50th Street New York, New York 10019

Dear Mr. Prager:

Thank you for sending me a copy of the mirates of the annual meeting, which I was unable to attend because we were in the thross of moving from our location on 51st Street to the above address.

A number of our clients who became "Friends" who could not come to New York for the occasion wrote asking for a catalog.

Since I know that none had been published, I am writing to ascertain whether I can obtain a check list of the new acquisitions which in turn I could send off in the near future. I will appreciate any information you can send me

Sincerely yours,

202/tm

# PORTABLE COLOR SLIBES

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### EARLY AMERICAN FOLK ART

### VOLUME II

1 MOURNING PICTURE NANCY WEBSTER by MARTHA GAGE Painting on velveb: C(1801) found in New England . Original in design BIBLICAL THEME embroidery & painting on silk (1820-30) 272x23 found in New England Page in 6K 3 HUTH AND NAOMI marked painting on The 1800-1840 painting on velvet (1820) / 27x234 found in N.Y. State purchased Freund Page in bit (4 PHILADRIPHIA WIFE watercolor on par watercolor on paper C, (1835) 21x27 5 PHILADELPHIA MAN watercolor on paper C(1835) myrkel watercolor on paper NAPOLEON ON HORSEBACE CONTINUED TOWN THE steel pen drawing in colored inks (19th Century) /63/+16x19 found in Conn.

Pagein by

8 WOVEN BASKET WITH FRUIT by SARA F. TERRY painting on velvet (1800-1820) 16x121 found in New Bedford, Mass.

marked (tet)

Watercolor on paper with pin-prick C. (1812) 18x152 houses at right represent section of Hadson, N.Y. black scarf executed in pin-prick

Page marked 10 RAGLE AND QUILL by D.B. JEWELL mid steel pen drawing in ink (19th Century) 15x12

# Frier to publishing information regarding sales transactions, researchers are semponsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information

## ALBION COLLEGE

ALBION, MICHIGAN

21 May 1965

Dear Mrs. Halpert:

It was good to have your announcement that you are moving the Downtown Gallery further uptown into more spacious quarters. I hope that this change will be accomplished with your usual dispace and good taste. I will hope to see the new gallery, perhaps this summer.

We, too, are moving this summer into a new near-million dollar Visual Arts Center. It will be a thrilling experience to arrange our collections, adjust our workshops and personnel to what we feel is a near-ideal physical environment.

I realize your worthy interest in the Corcoran and other galleries but, if in your move, you find objects of art which seem to be homeless, but legitimate, we would be happy to consider them for adoption.

You may not remember me, but I sold you a primitive painting a few years ago and we have bought some prints from you. We now have well over 1000 prints from the fifteenth century to the present in this collection and they will have their own shorage and gallery. We also have collections of folk arts of world cultures. I am just now following your lead in collecting American folk arts of the midwest and this promises to be successful.

We need significant examples of American artists in painting and sculpture, decorative arts of all periods, folk arts, etc. I suppose we could do with a few good patrons. Then we could buy more freely than our college budget allows.

The new Center - which has five commodicus galleries, seven studios, an art history lecture room, and service rooms - will not be barren but any collection can stand enrichment, as you well know.

Congratulations on your new situation and I hope that it is a personal delight to you in every way.

Sincerely yours,

The Downtown Gallery 465 Park Avenue in New York Vernon L. Bobbitt, Chairman Department of Visual Arts



to the publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a consumble search whether an artist or release is living, it can be assumed that the information by be published 60 years after the date of sale.

Dear Sira,

I have not been able & said

your a cheek until naw

married, aux expenses for

dean enhance the apartment have

I'm enclosing a cheek

# THE NORTHWESTERN MUTUAL LIFE INSURANCE COMPANY



PATER & LANGRAUTE, Nos President

May 26, 1965

The Downtown Gallery 32 East 51st Street New York, New York

Gentlemen:

I have been looking around for a Georgia O'Keefe without too much success. In a recent issue of The Atlantic Monthly I did notice one of the illustrations was attributed to the courtesy of The Downtown Gallery.

This letter is to inquire whether you have any O'Keefes available, and as to their size and approximate price range.

I get to New York at fairly regular intervals and if you have any I would appreciate hearing from you and perhaps you can send on color transparencies.

Very truly yours,

Petr B Lyum

w posturing informatio traggeding sales transactions, when are responsible for obtaining written permission both with and purchase involved. If it cannot be inted after a responsible search whether an artist or sacr is living, it can be assumed that the information is published 60, years after the date of sale.

rever to publishing informatio regarding sales transactives essenthers are responsible for obtaining written permissions both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the informations by be published 60 years after the date of sale.

NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA. OHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

June 2, 1965

Mrs. Edith Halpert DOWNTOWN GALLERY 32 East 51st St. New York, N.Y. 10019

Dear Mrs. Halpert,

We are currently engaged in planning our September through May lecture schedule, and it occurs to me that you come to Washington from time to time. If you would be willing to speak for our Association on John Marin or twentieth century American art or any topic which strikes your fancy, I would be delighted to have you on our program. Some of our people here could profit from a little stirring up and I can't think of anyone who could do the job better than you. Our schedule is quite flexible at this point although we have a certain preference for third Tuesdays. If you could combine Washington business with a lecture date, this might help a vigorous and growing but still small and impecunious association as far as travel expenses are concerned. We can offer an honorarium of one hundred dollars. Please let me know what the possibilities are as I would like to get my schedule pretty well set for the coming season as soon as possible.

I look forward to hearing from you. With all best wishes,

Cordially yours,

Denys Peter Myers

Director

DPM/fb

PPOL

May 24, 196

Dr. Devid P. Wollowick St. Armend's Circle Sarasets, Florida

Dear Dr. Wollowick!

Thank you for your letter, and for returning the photograph to us.

Rettner has just returned recently from Paris where he had a large one-man exhibition and we now have an excellent gross-section of his work of all periods, including of course his highly colorful paintings. I will be pleased to show these to you when you arrive in New York, Neaturble, if I can locate the catalog of his retrespective exhibition sponsored by the ford Foundation and presented in a number of sussume, I will send this on to you as there are a good many reproductions included.

As you will note from the above, we have moved from flat Street and are now going through the throse of unpacking and placing the works of art in their proper locations. I hope I can find the carten centaining the Ratiner catalog. Incidentally, we are closed during the months of July and Anguet, but if by any chance you plan to be here during that period, please write a week or more in advance so that I can plan to meet you at the Gallery. Since there will be so many details to complete, I will probably come in for two or three days every week, I look forward to meeting you.

Sincerely yours.

MOR/4=

2 / 20/00 / 20/00

researchers are conpensible for obtaining written percrission from both artist and parabaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SUMIRAGO (Pr. VARESE)

Telephone: GALLARATE (0337) 23-9-55
Telegramme: GLOECKNER-ALBIZZATE

THE HYPERION PRESS, EDITIONS HYPERION THE UFFICE PRESS, UFFICE KUNSTVERLAG

June 3rd 1965

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower
Park Ave and 57th Street
NEW YORK, N.Y.

Dear Mrs. Halpert,

Crown in New York and Flammarion in Paris on :

Drawings and Watercolors XXth Century Text by Raymond Cogniat

Would like to ask you to send me, if possible, I-2 Glossy-prints of drawings by O'Keefe, John Marin and John Sleen.
An Ektachrome of a watercolor would be greatly appreciated.

Thanking you in advance for your help, I remain,

Yours sincerely

for André Gloeckner

Publishers 419 Park Are

Nova Posa

rior to publishing informatio ungarding sales transactions, meanthers are responsible for obtaining written permission to the both artist and purchaser involved. If it cannot be stabilished after a responsible search whether an artist or writtener is living, it can be assumed that the information may be published 50 years after the date of sale.

May 27, 1965

Mr. Sherman E. Lee, Director Cleveland Museum of Art 11150 East Blvd. at University Circle Cleveland, Ohio 44106

Dear Mr. Lest

It is most embarrassing for me to start each letter with "forgive me".
You may have heard that we moved from 51st Street to the above address, where we expected to open up by June 1st with a bang-up party celebrating our new home, which will be extremely handsome - if and when we complete it. I never dreamed that we would have to go through such sturm und drang, but today, for the first time, I am beginning to see some daylight, as we have received our first set of metal racks for the paintings and perhaps will have those in place within a week and finally get at the records.

At the moment I am making a guess about the Euniyoshi painting, ALL ALONE, This was sold by us many, many years ago and is now in the possession of Mr. and Mrs. James Schramm, 2700 South Main Street, Burlington, Ioun, who sequired the painting in the early 40's. I am sure they will lend to the Clevelland Missam if you communicate with them directly.

I think your idea of having an exhibition entitled "50 Years of Modern Art" is an excellent one. The public and even the sensational-minded press are getting utterly bored with the "rising tide of conformity" (courtesy of Booth's House of Lords Oin), recognizing the fact that so much that is being shown as contemporary proves to be merely temporary. So much for that.

I am emplosing a catalog of an exhibition held here which had many interesting repercussions and if I can locate a stat of any of the reviews I will enclose them also as you may find it rather entertaining. Our purpose, of course was to prove that modern art in America existed before the Armory Show of 1913. Some of the paintings illustrated might fit in with your plan. In any event, goodly numbers of our artists fit into the time extegory and you may be certain that we will do all we can to cooperate with you in the event that you would be interested. While the Gallery is not open to the public because we are in a terrible mess in our new quarters, we will do all we can to be of assistance. There are of course many more examples than those illustrated or listed and if you will let me know when you plan to be in New York (we are closed during July and August) I will be very happy to show you what is available by these artists and others.

In cleaning, I want to thank you for lending your Stuart Davis to the Nemorial Exhibition in Mashington, Best regards.

Sincerely yours,

# The Print Club

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May 26, 1965

Mr. Robert J. Grode The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mr. Grode:

Thank you for your help with the Shahn print we inquired about.

Unfortunately, the print you sent, "The Poet", turned out not to be what the customer had in wind. As I mentioned in my letter of April 13th, I suspected she was after "Gandhi" a drawing not for sale, and this seems to be the case.

The customer asked me to hold "The Poet" for ten days, as she thought she might take it anyway, but now she has decided against that, and I'm returning the print to you.

Thank you for your help and patience.

Sincerely

Bob Gavin

BG:fj

Mr Haggett of the Bratt

Listitute called + would

like to barrow the Stuart

Davis lithographs, Composition

and Detail Study for Celiche in

order to make the places for

the cover of their magazine.

He would need from June!

Nov. 15. I told him I thought

it would be very difficult t

he says we can have the

prints back within the weeking

we need them.

4-0603 - Mrs Kwarter

Prior to publishing information reperling sales transactions, researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or perchaser is living, it can be assumed that the information may be published 60 years after the date of spin.

May 24, 1965

Mr. H. H. Mager, Director The National Arts and Antiques Festival 97 Duane Street New York, New York 10007

Dear Mr. Magert

I hope that you will forgive me for the long delay in replying. Probably you are aware of the fact that we moved from flat Street and you can just about imagine what a project that was after 20 years of accumulation not only of works of art but also records, files, furniture, etc. Besides, the contractor did not complete the interior of the new galleries and we are in an utter mess at the moment.

Since your exhibition is scheduled for November and there is considerable time shead, I suppose that our meeting may be delayed a bit longer. I have to leave town this week for Washington and subsequently for Shelburne. Thus it won't be until June that I can discuss the possibilities of a loan in connection with your exhibition. Incidentally, may I suggest that you send me the names of the galleries which are participating so that I can judge what additions I can make appropriately. Please forgive me for the delay and let me hear from you in the near future.

Sincerely yours,

BOH/tm

The Downtown Callery 465 Park Avenue New York, New York 10022

June 9, 1965

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our MUSEUM list!

Dr. Robert Owen Parks, Curator Ringling Museum of Art Box 1690 Saraseta, Fla.

Mr. Curtie G. Coley, Curator John Herron Art Museum Indianapolis, Indiana

Ing. Lotar Noumann, Dir, Corente Montana Fabrica De Pinturas Comp. Apartado 6337 Anening Caracas, Venesuela

Mr. James H. Blliott, Asst Chf Cur Los Angeles County Huseum of Art Exposition Park Los Angeles 7, Calif.

Mr. Sanford Low, Director Art Museum of the New Britain Inst. 370 Grace Church St. New Britain, Comm.

Mr. Charles E. Buckloy, Dir. Currier Art Gallery Manchester, N.H.

Dr. Richard F. Brown, Curator Hr. Henry Clifford, Cur. of Ptgs. Exposition Park Los Angeles, Galif.

CUSTOMERS Mr. & Mrs. Robert Preston Rye, M. Y.

Philadelphia Museum of Art Parkusy at 26th St. Philadelphia, Pa.

Mr. Robert Q. Lewis Hotel Lombardy 111 E. 56th St. L New York 22, N.Y.

Mr. Malcolm E. Lein, Dir. St. Paul Gallery & School of Art 476 Surenit Ave. St. Paul, Minn.

... and REMOVE from our CUSTOMER list:

Mrs. B. G. Halpert The Downtown Gallery 32 B. 51 st St. New York 22, N.Y.

Mr. & Mrs. Miles C. Horton Jr. 110 Allendale Ct. Blacksburg, Va.

Mr. & Mrs. Peter F. Carleton 45 East 85th St. New York, N.Y.

Mrs. Betty Sebenck 63 E. 9th St. New York, N.Y. 10003

Dr. & Mrs. J.D. Bisgard 6610 Prarie Rd. Omaha, Nebr.

... and REMOVE from our PUBLICITY list:

Mrs. R. C. Halpert The Downtown Callery 32 B. 51st St. New York, N.T.

Mr. Frank Getlein, Art Critic The Washington Star Third and Virginia, S.E. Machington, D. C.

Caryl Coldschine Peleguide 1840 Broadway New York, New York 10023

Again, thanks for your attention,

Sincerely yours,



### Royal Oak Hotel

## Station Street Keswick, Cumberland

AA RAC Telephone Keswick 23 I keep thinking of you every menute of the day ( a feetual placement). My hope is that apour stay in the tropetal, and answers to your dealres paren accompate that was the I fuely realize tow trusy and pressured you are trust grouping one. They are so

June 7, 1965

Mr. Robert W. Predt, Art Director Country Beautiful 20198 W. Bluemound Road Maukesha, Wisconsin 53186

Dear Mr. Pradts

At last all our records are in place and I can supply the information you requested. You will find the paintings listed, together with the names of the names the owners, with whom you may communicate directly to assertain whether color transparencies are available and whether or their permission for reproduction rights may be obtained.

O'Keeffe - MEW YORK NIGHT

University of Nebraska Art Galleries Lincoln, Mebraska Attention: Morman A. Geske, Dir.

FROM THE PLAINS #1 Betate of Tom Slick

Shooler - AMERICAN LANDSCAPE 1930

Maseum of Modern Art 11 West 53rd Street New York, New York 10019

Mr. Slick died several years ago and I would suggest that you communicate with Mr. John Leeper, Director of the Marion Loogler McMay Art Institute, 6000 North New Braunfels, San Autonio, Texas, for the name of the estate executor.

Sincerely yours,

FRENCH CABLE CO. 10 ROCKEFELLER PLAZA TEL PLAZA 7-8157

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ORK, TEL HA 2-7934

are responsible for obtaining written permission util and purchaser involved. If it cannot be after a reasonable search whether an artist or living, it can be assumed that the information binbed 60 years after the date of sale.



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DOWNTOWN GALLERY 32 EAST 51STSTREET NEWYORK

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Lucien Lefebrne Foinet Co.

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NCH CABLE COMPANY
BROAD STREET, NEW YORK, TEL. HA 2-7934

My 24, 1965

Mrs. Deborah Calkins 220 East 73rd Street New York, New York 10021

Deer Deborah:

I am sure that you will understand why I did not communicate with you somer. This has been a ghastly experience and we are far from completion of the remodeling and installation - and I might say that I am just about ready to collapse as are all my confreres in the Gallery. This has been an everwhelming task, but we are looking forward to a happy ending as I feel that the Gallery will be extremely handsome and far more organized for functioning. At the moment our records are still in cartons, but as soon as we get a little more settled I can give you may further information you may require.

Strangely enough, the last week before Sheeler passed away, we received more requests for his paintings than at any other time in our history. Having both Stuart Bavis and Charles die within a short period has been a pretty terrible blow, as they were certainly among my favorite artists. However, I think it was merciful that Charles went, as he did after several years of misery.

I too remember the Fortune feature of Sheeler's work and, of course, recall that you were the first to use "fine works of art" in a national magazine and in the proper context. Charles was always very pleased with that experience and frequently referred to it.

We are not planning an official opening at 465 Park Avenue until September as it seems unlikely that we will be ready for inspection much before the end of June, when we close for the two summer months. I am glad that your project is planned for Movember. We can certainly get together long before that. Meanwhile, I hope you have a delightful vacation. Incidentally, our telephone remains PL 3.3707 in the event that you want to get in touch with me before you leave.

Best regards.

Sincerely yours,

THE STATE OF THE S

May 24, 1965

Mr. Richard S. Freeman Chairman, Department of Art University of Kentucky Lexington, Kentucky 40506

Dear Mr. Freemant

Based on your letter of May 11th, obviously you realise what sturm and drang has been occasioned by our move to these new quarters, which at the moment are in an extraordinary state of chaos, with cartons, paintings and sculpture covering practically all the area, with little hope of getting things into their right locations because our contractor has failed us miserably and demliveries of racks, etc. have been delayed as well as other vital necessities. However, we hope to get straightened out within the next two weeks. This has been a herrible experience for all of us, with loss of weight the only compan-

I talked with the Shoeler attorney the other day and it seems unlikely that we can commit excelves for any specific date in relation to the Sheeler exhibition. If I hear any more comforting words from him, I will communicate with you immediately. However, if you would accept the Miles Spencer exhibition and it would serve as well for October, I think this would be much easier to arrange without may legalities involved. For some reason or other, an inordinate amount of time is required for mettling an estate. I have had the experience in the last few years in connection with the Weber and more remently the Steart Davis estate. A Memorial Exhibition of the latter's work is opening in Mashington this Friday and nothing owned by the Davis estate is for sale and we had to get special dispensation to move the paintings, etc. from

We have semplete records of Spancer's work available and if you wish I will make a tentative selection for your approval, as it would be important to write to the comers shortly for the simple reason that so many of the coil—ectors start on their vacation travels the latter part of time and all requests for loans would be held up until late semmer. Meanwhile, I am sending you biographical motes, which include a bibliography as well. Iou probably know that Spancer - like Sheeler - was not very productive and his total output is relatively limited. A retrospective exhibition of his work should be most exciting as he anticipated a good many of the later movements in American art.

I will evait your wishes in the mattercand of course will keep you informed regarding the Sheeler situation.

Sincerely yours,

Hr. Ben G. Takayees Suite 30k, International Savings Building King and Bethel Streets Honolulu, Hausii 96813

Dear Mr. Takayesu!

I was glad to hear from you and to learn that your interest in Issui Doi continues. Of course, if both you and he are favorably inclined to the idea of a chamman show sponsored by the Japanese Junior Chamber of Commerce and to be held in the quarters of the Honolulu Advertiser, I will agree to the arrangement. However, I would suggest that some of his earlier work be included so that some of the new paintings will be available for exhibitions both at our Gallery and in various museums' annuals. You realise, of course, that it is vital to keep him before the public in New York and elsewhere in the States with new examples of his work continuously. Thus, I feel that it would be necessary to combine with the 1965 and 1966 convesses some of his earlier work as a background and make it feastble for us to have a number of the late paintings here as well.

I regret that I am so late in answering your letter, but we have been going through quite an ordeal during the past few months when we were involved with packing all the Callery possessions, comprising not only our furniture, files and all other material but a large number of paintings and sculpture in our stock - fellowed by the greater ordeal of supervising the rebuilding of our new galleries, moving all the material here and placing it in a relatively strange environment. As characteristic of this period, much of the work in the galleries is still incomplete, but we are doing the best we can in getting settled and hope that by mid-June we can start relaxing. Meanwhile, all my correspondence was set aside as I was obliged to supervise every detail of the rebuilding, which took much longer than we had anticipated. However, we are happy with the thought of the future as we expect to be most confortable in these handsome galleries.

I do hope that I will have the pleasure of seeing you in New York at some future time.

My best regards.

Sincerely yours,

ROE/tm

researchers are responsible for obtaining sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1965

Mr. Tetmie Kejima Mihombashi Gallery 1,3-Chome Nihombashi-tori Chmo-Ku Tokyo, Japan

Dear Mr. Kojima:

I was so pleased on receipt of your letter together with the receipt indicating that the paintings, drawings and prints have reached you. I was also pleased that the Curator of Modern Art was impressed with the oil painting and hope that your audience will respond enthusiase tically.

As soon as the datalogs are off the press I would be most grateful for several copies for our records and for Mrs. Kuniyoshi and a few of the museums in New York, all of whom of course own examples of Kuniyoshi's work.

I was sessible about the condition you reported on several of the prints and/or drawings. In such instances, we usually have the picture mounted on rag board, thus eliminating any creases which may have occurred in transportation. Please use your judgment in this matter. Also I want to make it very clear that the prices listed represent the net figure or what we expect in payment. You are to add your commission or profit on that figure in each instance to take care of the expenses involved and overhead. We left room for at least 1/3 addition to the price and, as I wrote previously, we thought it was such better to tell you add. Needless to say, all the pictures sell at such higher prices here, but we were willing to waive a good part of our semaission in order to "give you a break".

As soon as we can locate the carton containing the previous catalog, I will send you a copy. Meanwhile, you received biographical notes listing the many massums in which Kuniyoshi is represented as well as the major exhibitions held of his work over a long period of years.

In closing I wish you great success with the exhibition and trust that everyone will be proud of Kuniyoshi.

Sincerely yours,

The Downtown Gallery 465 Park Averme Hew York, New York 10022

June 2, 1965

Mr. Nichelas Brown The Leienster Galleries A Audley Square London W.1. England

Dear Mr. Brown!

John Baur, Associate Director of the Whitney Maseum, came up with the enclosed foreword, which you may use or not as you wish.

Hre. Helpert had asked that it be devoted more to the artists and feels that it is too such about her and says that you may use your judgment so to whether or not you wish to use it.

Also, for your information, Mrs. Halpert has made tentative arrangements to go to London by best - the Queen Mary, which arrives on July 12th.

The biographical notes on Marsdon Hartley and the exhibition information on Joseph Stella are as full as we can call from our records. I am sorry that, in these two cases, we simply have no more data symilable.

With all good wishes for a successful exhibition, I am

Simograly yours,

Tracy Miller

researchers are responsible for obtaining written permission freecarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Message Holding Morris' INDIAN COMPOSITION
1943-45 for purchase consideration. Also
holding sculpture APHRODITE which came
from GLKM personally as secondary consideration (calling GLKM in Lenox to
OK the latter). Sends love and says he
had a marvelous time w/ you on maskend.

Operator

FORE W.O. NO. 5 GOLDSMITH BROS. N. Y. S. CD 7-2000

June 11, 1965

Miss Millicent Lakin 48 Clifton Read Newton Contre 59, Mass.

Dear Miss Laking

Thank you very much for your inquiry concerning the Ben Shahn serigraph, "Silent Music." I'm sorry to have to inform you that this print is no lenger available.

We do, of course, have a number of other Ben Shahn serigraphs, however, and would be happy to be able to show these to you when we re-open the Gallery early in September. If you have any questions before that time, we will be glad to be of any assistance possible.

Thank you again for your interest.

Sincerely,

Robert J. Grode

BJGta

CLASS OF SERVICE Tale is a fact consec onless to deferred ther-

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Proper symbol.

# WESTERN UNION

TELEGRAM.

DL - Day Letter NL to Night Lenter LT-International

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DIPLOMAT	e odaga	Binkbouse, 27
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Dear Mr. Lucos:

Sincerely yours,

I am enclosing what I consider the current market valuations of the paintings, sculpture and prints in your collection. The figures are fair insurance figures for all the items encourated. I trust the information will be of service to you.

東州 野山

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John Marin	DEER INLAND, MAINE	W.C.	\$3500.	
Sammel Halpert	ROOF TOPS, TOLEDO	011	500.	
William Zorach	Seascape	W.C.	750.	
Arthur Dove	ANCHORAGE	011	2500.	
Georgia O'Keeffe	TREE WITH CUT LINE	011	3000.	
Robert Freusser	TWO SURFACED PAINTING	011	150.	
Rouselt	WOMAN	Mtho.	350.	
William Brice	LANDSCAPE	Dang.	400.	
George Ault	ROOPTOPE	011	600.	
Julian Levi	WIDOW	Dung.	150.	
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Pop Hart	HARKET PLACE	Etch.	125.	
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Sincerely yours,

Dear Mr. Lucon:

I am enclosing what I consider the ourrest market valuations of the paintings, sculpture and prints in your collection. The figures are fair incurance figures for all the items one merated. I trust the information will be of service to you.

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### Yale University Art Gallery

1111 Chapel Street Box 2006, Yale Station New Haven, Connecticut 06520

Andrew Carnduff Ritchie, Director

June 1, 1965

Miss Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York, N. Y. 10022

Dear Miss Halpert:

On May 11 I wrote to inform you that the Yale Art Gallery was organizing an exhibition entitled, The Artists of An American Place, and requested the loan of the following works:

Arthur G. Dove

Low Tide
The Derrick
Naples Yellow Morning
Parabola
A Cross in the Tree

However, we have now decided to cancel the exhibition. We have been unable to obtain the necessary consent to borrow certain key works and so the exhibition has lost much validity. Since we are unable to proceed in the best possible way, it seemed inappropriate to continue.

We regret any inconvenience our loan request may have caused you or your staff. Would you please destroy the loan forms we have sent to you.

Sincerely yours,

Robert M. Doty

Assistant to the Director

HMD:ks

Mr. Levy Arteraft Lighting Co., Inc. 248 McKibbin Street Breeklyn 6, New York

Dear Mr. Levy:

As I mentioned in our telephone conversation of June 11, I am sending along the reflector which we would like to have duplicated. You can see that, because of the angle of this reflector, your reflector, Model Number A4255, is not antisfactory in meeting our needs.

I am also returning the fixture which was included in your recent

Would you please call Mrs. Helpert to discuss the cost of duplicating this reflector before beginning to fill the order? Mrs. Helpert will be in the Gallery after 10 A. M. today and would appreciate your calling her with the information at your earliest possible apportunity.

Thank you for your prompt attention in this matter.

Sincerely.

Robert J. Grade

BJG.a

P.S. You will notice in comparing the old and the new fixtures that the new one is slightly shorter than these which were in the previously. This is not important since the shorter length fills our requirements. We will be needing four of the new fixtures if the matter of the reflector angle can be corrected.

AJ 6

The Dougtonn Callery 465 Park Avenue New York, New York 10022

June 4, 1965

Mr. Harry Lowe, Curator National Collection of Fine Arts Swithsonian Institution Constitution Avenue at 10th Street Washington, D. C.

Dear Mr. Lous:

I had a great time at the superb exhibition last week. Many thanks for inviting me.

In the excitement of seeing so samy people all at one gathering (you may have noticed I never shut up the whole evening) I forgot to get a catalog. Bob wants one too, so would it be too such trouble to have your secretary send us a couple and bill them to us personnally - not the Gallery. We would both be most grateful.

Also, if I may presume on your good will one step further, I met a very nice comple there named - I believe - Kastim, from the Brake University in Ious, who had lent ALLES, We talked at length in a cab we shared and they talked about coming to the Gallery when they are in New York, etc. However, I didn't have a pencil to get their full name and address. Would it be on your invitation list and, again, could Miss Booth jet it down and send it to me!

I hate to be a nudge and hope these two tasks aren't presuming too such. Anyway, many, many thanks.

My best,

Trear Miller



Prior to publishing information regarding sales transactions. The second of the partition o

Mr. Richard Madigan The Corsoran Callery of Art Washington, D. C. 2006

Dear Mr. Madigans

In all the hubbub relating to our move, I delayed writing to you about a George Morris painting - HACKERSACK MEADOWS, 1950. I meant to advise you that the painting had been sold to Mr. Marry Frelinghuysen, who saw it at The Century Club. Will you forgive the delay and mark the painting Not For Sale. At the close of the show this should be sent directly to Mr. Frelinghuysen at 17 West 50th Street, New York City. Many thanks.

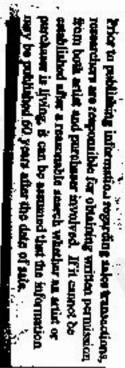
Incidentally, I wonder what happened about the two paintings which interested two local collectors both of whom expressed a desire to purchase these. As I did not have the price list with me and also because I wanted may sales made in Mashington mubject to the 10% commission to The Gorcoran Gallery, I suggested that they communicate with you or with the Registrar, who had the list. In my current state of total confusion based on all the stars and drang of packing, moving, unpacking and trying to get settled in our new quarters, I am not functioning normally and hope you will forgive my transgrassions.

Best regards.

Sincerely yours,

BOR/tm

researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of agle.





June 11, 1965

Mr. Robert J. Grøde The Downtown Gallery 32 East 51st Street New York, New York

Dear Mr. Grade:

On April 2 and April 9 we wrote to you concerning a black and white glossy photo and permission to reproduce:

Phoenix, by Ben Shahn, silk screen

The book this photo will appear in is nearing completion and we would greatly appreciate receiving it soon.

Thank you for your cooperation.

Sincerely yours,

Mrs. Sharon Lerner Art Director

SL:jr

Prior to publishing information regarding value transactions, rescurcture are responsible for obtaining written permission from both wrist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information any be published 60 years after the date of sale.

Mr. and Mrs. Laurance Spelman Rockefeller

have the honour of announcing

the marriage of their daughter

Marion French

\*

Mr.Warren Titus Weber

Saturday, the twelfth of June

Nineteen kundred and sixty-five

Woodstock, Vermont

Please and the following to weather the latt. 165 Park Avenue Mr. Leroy Asron6500/19130 Acrich Bernetein

Mr. John Semuel Margolies, Ass't Editor Architectural Record 330 West 42nd St. New York, H. Y. 10036 Tot doe Mayer, Comet Ray Letter Service

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New York, N.Y. 10023

Flexes add the following to our CUSTOMER list:

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Wrs. Charles Weight Dr. Arthur Coltman Mr. Marry Frelinghuysen 71 Larnh Road , sauce Williams Penns, New York, W.Y. 10019 Cambridge, Mass. Maddoworook, Penns, New York, W.Y. 10019 Mrs. Peter Orser 75 Maple St. Perrysburg, Ohio

Tracy Hiller

Mrs. Bowerd Wilson P. O. Box 536 Rancho Senta Fe, Cali

Please and to our MUSEUV list:

Wiss Mary S. Williams, Chairman Mr. & Mrs. Alan Srandt Department of Art Filton College

Milton, Wisconsin

44 West 77th Street, 780 New York, N. Y. 10024

Miss Batty Miller Afternoon Callery teol 3 Farmham Omaha, Nebraska

> Miss Iram deffe, Maseurob Curator Whitney Museum of American Art 22 West Stth Street New York, N. 7. 10019

Mr. Sebestion Adler Wichite Art Museum 619 Stackman Unive ... Wilshire Blvd. Michica, Kenses

Mr. Kenneth Donahue, seputy birector

Los Angeles County Museum of Art Los Angeles, Cal. Mass Ethel Schroeder

Prof. Richard Sauer Mr. Jemes Ellictt, General Curator Los Angeles County Museus of Art Wilehire Brvd. Les Angeles, Cal.

International Advisory Council Schumacher Gallery 7 dast 57th Strept Capital University New York, New York 10022 Columbus 9, Onto Mr. Ciliott R. Starks, Art Oirector

Dr. Edward Peck Director of Fine Arts Galleries

The Misconsin Union University of Southern California University of Wisconsin School of Architecture & Fine Arts Madison, Wisconsin Los Angeles 7, Cal.

Mrs. Corinne S. Tucker Calerie T P. O. Box 25191 Houston 5, Texas Miss Ruth Untermen Ontario East Gallery 235 Esst Onterto Chicago 11, 111.

Mr. J. Thomas Jefferson Jafferson Osllery 7917 Ivanhos La Jolia, Caltf. Mrs. Adelyn Breeskin 125 Alst St. N.W. Washington, D. C.

Miss Harrist Fitzgerald 62 Bank Street New York, M. Y. 10014

Mr. Josson A. nousll United Church Board for Homeland Ministries 1505 Race Street Philadelphia, Ponns, 19102

researchers are responsible for obtaining enter permission from both artist and purchaser involved. If it cannot be exhibited after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MRG. JAMES C. LAWRENCE 7390 WASHINGTON AVENUE RESASTOPOL, DALIFORNIA 95472

June II, 1965.

Dear Edith Halpert:

Your memory is exceptional- so, Greetings —after many years and from far off places. However, it is California not that other Sebastopol where I came to ,after retirement from the University Gallery, U. of M. Minneapolis. My many delightful contacts with the colorful Art World is missed badly, but then, other interests luckily have poured in as a substitution.

This letter comes because I seem to remember a wonderful exhibition of Harnett's work, almost 30 years ago, in your gallery. When I bumped into a chromo-lithograph of The Old Violin, it brought back a most happy experience. Alfred Frankenstein has seen it and thinks it in "fair to medium" condition. It is the rarer and better copy, painted on glass, having the F. Touchfarber copy-right-line in the lower right hand corner. The name "Gus Ilg; Cinn., appears in the print of the newspaper clipping.

The picture has evidence of being resored at some time, a good job having been done. Now there are other places along the adge which require some attention, however the

June 14, 1965

Mr. Allan McNah Birector of Alministration Art Institute of Chicage Chicago 3, Illinois

Dear Mr. Mollabs

I am enclosing the copies of the Stwart Davis paintings which you requested. These are all the phetographs which we have an hand surrently but I have ordered the remainder of the photographs and will get them off to you just as seen as they arrive, which should be in a couple of days.

If you will see that these prints reach the proper person there at the Art Institute, I would appreciate it very much.

Sincerely.

ROBERT J. ORGIN

LiGan

May 21. 1964

Mr. Jack Hochberg REV Homes Inc. 80 Knolls Grescent Bronx 63, New York

Dear Mr. Roohberg:

In the confusion attendant to our preparations and accomplishment of the move from the old quarters to the above address, all our business transactions were set adde. This explains my long silence. We have just opened the container which held the "urgent" correspondence material and have found several notes in relation to your transaction.

Frankly, I was rather shocked when Mr. Miller reported your conversation and your threats and immediately prepared a check for \$465, as a refund. However, when Mrs. Hochberg telephoned, I tere up my previous letter, but still have the check ready for mailing to you if you are unhappy in relation to the transaction. The sculpture is accessible and I will await word from you.

Sincerely yours,

ROH/tm



## U. S. TREASURY DEPARTMENT

OFFICE OF REGIONAL COMMISSIONER

MID-ATLANTIC REGION - APPELLATE DIVISION THIRD FLOOR, 251 PLANE STREET NEWARK, NEW JERSEY 07102

Ap: Nwk : IEK

Telephone: Area Code 201 645-2316

-2316 May 21 1965

Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

As discussed with you and Mr. I. E. Kraemer of our office we are enclosing a photograph of Joseph Stella's painting "The Little Lake." Your offer of assistance in making an informal appraisal of the painting as at November 1962 is most helpful to us and is greatly appreciated.

After the photograph has served your purpose, kindly return it to the above address attention I. E. Kraemer, Appellate Conferee.

Very truly yours,

Chief, Appellate Branch Office

Enclosure

and purchaser involved. If it cannot be a reasonable search whether an artist or up. it can be assumed that the information d 50 years after the date of sale.

[1965]

Time.
WERE OUT
eries, 729 N. Milw
Wisc. 53202
PLEASE CALL HIM
WILL CALL AGAIN
IMPORTANT
"Keeffes or "what
an lon Lecommend.
* client.
100

FORM W.B. HO, 3 GOLDSMITH BROS. M.Y. H. CO 3-7848

ection nevertheless.

I look forward to my wigit, and again hope that you will be pleased and that we can counteract the accent on Pop and Op art and establish a new iwage of American art in London,

June 7, 1965

Mr. Hicholas Brown The Leigester Galleries 4 Andley Square London W.1, England

Sincerely yours,

Dear Mr. Brown:

At last I received the brief foreword from Mr. Baur, who - as indicated under his signature - is Associate Director of the Whitney Museum of American Art and also it the author of a good many outstanding books and catalogs relating to American artists, many of whom are included in our exhibition. Frankly, I was rather disappointed with his statement, which refers to me rather than to the artists who are represented in the show. However, everyone is so preoccupied and overworked that I suppose he thought the pictures spoke for themselves and concentrated on the Gallery instead. If you prefer not to use it, I won't be offended.

I am enclosing a more complete biographical statement on Hartley and one on Joseph Stella. Unfortunately, our books have not as yet been assorted and placed in the proper files. I did find the one on Stella, but it has been impossible to locate the latest catalog on Hartley, which contains much more material. While we had every object and every container carefully marked with an indication as to the specific location where it was to be placed, our movers ignored our instructions completely, making it impossible to locate the material among the paint cans, ladders and other naterial connected with the remodeling. Actually, we are more than one mouth behind and decided not to open the Gallery to the public until after our two-months vecation - early in September. The fact that I was not functioning properly during this past few months was also responsible for the disorganized state in which we operated. I am scheduled for the hospital tomorrow and hope to get some relief so that I may make the voyage to London. I decided on a boat trip as it will serve as a rest cure and so that I can arrive in bondon relaxed and ready to emjoy the opening of the exhibition and, of course, the pleasure of seeing you again. I am leaving on the Queen Mary and will arrive in London on the 12th of July. At the moment I cannot recall the name of the hotel in which my travel agent made a reservation, but will communicate with you as soon as

Incidentally, because we decided not to open in June, I sent you the "cream of the crop", including many of the examples I planned to reserve for the opening. Thus, I am very happy to say that you will have the best exhibition possible and I hope that the public will respond accordingly. Of course I regret that Mr. Power refused to lend the important Stuart Davis. I cannot recall whether I told you that an exhibition of his work, comprising 131 of his paintings opened this week in Mushington , with so many borrowed from misecus and collectors as well as the estate that we could not possibly withdraw even one large canvas for the show. However, you have an expellent sel-

m. 103

## LUCE-ROMEIKE

TEL. BARCLAY 7-8218 ROOM 1108 39 CORTLANDT STREET NEW YORK 7. NEW YORK

Mrs. Edith Halpert DOWNTOWN GALLERY 32 East 51st Street New York, New York 10022

June 9, 1965

RE: T.79

#### Dear Mrs. Halpert:

We are sorry to note that we have not as yet received payment on your recent order in the amount of \$ 85.48.

Normally it would be necessary to turn an account this far past due over to our attorneys for collection action but we can't help but feel that there must be some logical explanation in this case.

We now must request that it receive your attention within the next ten days.

Sincerely,

LUCE-ROMEIKE

Roger E. Fricke Controller

REF/gp



resourchers are responsible for obtaining unitem permission from both artist and practical involved. If it cannot be catabilished after a reasonable search whether up artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Michael H. Margolin 3455 W. Chicago, #302 Detroit, Michigan 48206

Miss Edith Halpert c/o Downtown Gallery 32 E. 51st New York City

Dear Miss Halpert:

An unusual set of circumstances prompts me to write to you. Some time ago wrote to Robert Osborn, the artist, asking where I could find his work, and was referred to the Downtown Gallery. Also, yesterday I discovered your remarks in the "Art Notes" column of the Sunday "Times".

Well, you will be invasion-proof from this patron-I was a little put out by your remarks. For the first time in two years I was in New York this May. And I was hoping to buy a Robert Osborn. Very much. But after I tracked down your new invasion-proof gallery, I was told, politely, that it was not POSSIBLE, Perhaps I should have made an appointment-or is it that I am not a SERIOUS collector? I have managed to collect Baskin, Appel, Chagall, Erni, Ensor and others on a casual basis, or is trivial the correct antonym?

Your new gallery will be safe from me and the rest of the great unwashed who love art. I feel that there was more snob appeal in your remarks than salesmanship. It would seem that Mr. Osborn's art is great because it is accessible, on many levels, to many, many people. Would he want it to be soundproofed and etc.?

At any rate I found solace at the Martha Jackson and the Leo Castelli Galleries, among others. I even managed to spread a little of the vulgar green around. And, best of all, I was made to feel welcome.

Finally, no casting of unearned aspersions: The two men who were at work in the gallery were polite. They told me that everything was packed up, although my paranoid fantasies induced me to see uncovered pictures and open boxes, and when I said that I might not get back for a couple of years, they smiled and didn't take out the tommy guns to protect the ART.

Good luck in the bomb shelter of the Ritz Tower.

SINCER ELY,

Michael H. Margolin

restarchers are responsible for obtaining sales transactions, restarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an ertist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1965

Mr. Donald J. Brewer, Director La Jolla Massum of Art 700 Prospect Street P. O. Box 1311 La Jolla, California

Dear Don:

Thank you for your letter and for the checks you enclosed.

As you requested, the invoice is in the name of Mrs. Howard Wilson, but is being sent to you together with our receipt form, which I hope you will return to us.

Naturally, I am pleased that these two outstanding examples by Arthur Dove will remain at the La Jolla Museum and hope that from time to time you will add some of the other artists on our roster to your very fine collection.

Indeed I will be glad to cooperate with you in connection with the Harnett, Peto and Haberle exhibition. However, you have not indicated the specific dates of your show. This makes it somewhat difficult in view of the fact that the Pennsylvania Academy and two other institutions have asked for specific examples by two of these artists. Before I commit myself, it will be necessary to have the exact dates. Won't you please write at your sarliest convenience.

Incidentally, we have moved to our new quarters and the address is 465 Park Avenue (Rits Tower). We are still in the throns of settling here and hope to open about the middle of June unofficially and have a grand bang-up preview in September after our two month vacation.

Sincerely yours,

UNITED STATES NATIONAL MUSEUM MUSEUM OF NATURAL MISTORY HUBEUM OF MISTORY AND TECHNOLOGY INTERNATIONAL EXCHANGE SERVICE BUREAU OF AMERICAN ETHNOLOGY ASTROPHYSICAL OBBERVATORY MATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION
Washington, D.C. 20560
U.S.A.

NATIONAL COLLECTION OF FINE ARTS
FREER GALLERY OF ART
NATIONAL GALLERY OF ART
CANAL ZONE BIOLOGICAL AREA
NATIONAL AIR MUSEUM
JOHN F. MENNEDY CENTER
FOR THE PERFORMING ARTS
NATIONAL PORTRAIT GALLERY

June 2, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery The Ritz Tower Concourse 465 Park Avenue New York, New York

Dear Mrs. Halpert:

I want to send you the cordial thanks of the Smithsonian Institution for your most generous loans to the current Stuart Davis exhibition organized by the National Collection of Fine Arts. We deeply appreciate the major role that you have played in the career of this creative American artist and realize that without your help the exhibition as it stands would not have been possible.

We are fully aware of your important association with a number of the outstanding American artists of the first half of the 20th Century and of the fact that you have accumulated a handsome collection of their works.

We also know of your generous interest in having your collection of American art find its home in the nation's capital, and of your inquiry as to whether the Smithsonian Institution can help in this regard. We feel, as you do, that the American people should be able to view their own heritage in this city, and that this is a most appropriate location for your collection. If the Smithsonian Institution (through the National Collection of Fine Arts) can be of material assistance to you in realizing this objective, we would be glad to help in any way possible. Should you wish us to provide for the preservation and display of your very notable collection, we would furnish ample space for this purpose. We would assure that your collection was handsomely installed and received continuing care, and that our large national and international public would have constant access to it.

If it is possible to obtain supplementary works from related collections of American art through your friendship with such collectors as Mr. and Mrs. Milton researchers are respectable for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



#### NEW YORK STATE EXPOSITION SYRACUSE 9, N. Y.

HARGLD L. CREAL, DIRECTOR

June 9, 1965

HELEN B. VANDERVORY, DIRECTOR WOMEN'S DIVISION

Director
Downtown Gallery
31 East 51 st St.
New York, N. Y.

Dear Sir,

Please send in the form about our berrowing AGITATOR by Ben Shahn for the New York State Exposition.

Budworth & Son Inc. , 424 W. 52nd St., New York City is packing and shipping some paintings for us. Do you want them to pick up "Agitator" ?

I would appreciate hearing from you at your earliest convenience. Please call me collect Syracuse HO 8-2511 if you have any questions.

Sincerely,

Art and Home Center

Mrs. John Vandervort, Director

JV:hb

## THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director By appointment only NEW YORK, N. Y. 10022 Telephone: Flaza 3-3707

June 115, 1965

Miss Ariene Jacobesits Curatorial Assistant The Brooklyn Museum Eastern Farkusy Brooklyn, New York 11236

Dear Miss Jacobowits!

Hrs. Sheeler telephoned we in reference to your letter of June 5th and later had a Xerox copy mailed to me. As you probably knew, we have been sele agent for the artist since 1930 and all transactions in connection with his work are still referred to me. Mrs. Sheeler and I agreed that it would be advisable for us to see the transcript of the tope before the contents are made available to the public. Weeld you be good enough to send me two copies, so that one may be presented to the Estate's attorney, who will advise her regarding the release thereafter.

Your courtesy in the matter will be greatly appreciated.

Sincerely yours,

EGE/tm

P. S. Please mete our new address.

DAVIS + DOVE + KUNIYOSH: + MORRIS + OSBORN + RATINER + SHAHN + SHEELER + SPENCER + STORES + WEBER + ZORACH + HARNETT BRODERSON + DEMUTH + DOI + DOLE + HARTLEY + MARIN + O'KLEFFE + OTTESEN + PRICE + STASACK + STELLA + ISENG YU-HO researchers are responsible for obtaining orithm permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be positished 50 years after the date of sale.

Prior to publishing informatio trappeding radas brazescijons, rescenthers are responsible for obtaining written permission from both wrist and purchases involved. If it cannot be established ofter a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## HYNES AND HOWES

WE BUY HOUSES

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DAVENPORT, IOWA

May 10, 1965

WATERLOO, IOWA

317 20TH STREET
PHONE 798-6387

ROCK ISLAND, ILLINOIS

921 FRANKLIN STREET PHONE 234-6824

The Downtown Gallery 32 East 51st Street New York 22, New York

Gentlemen:

I purchased two of William Zoroch's works on April 12, 1965. I neglected to ask as to when they would arrive. As I remember, I asked they be sent to 229 Perry Street, Davenport, Iowa. This address is still correct.

Please advise as to probable delivery. Thank you very much.

Sincerely yours,

LA

ohn Howes

JH:bt

row both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or writness is living, it can be assumed that the information say be published 60 years after the date of sale.

June 14, 1965

Mr. Horman Gross Chas. S. Nathan Inc. 45 West 45th Street Hew York, New York 10036

Dear Mr. Greent

We have recently received the gray 2-drawer letter file plus the gray single drawer for a three-high file ombinet. This is imveloe \$101645, and your order \$8 3303.

As it does not hold all the material we wished to use it for, would you be good enough to send us another exactly like it - that is another gray 2-drawer with base and another single drawer to top it.

Many thanks for your attention.

Sincerely yours,

Tracy Hiller, Secretary to Mrs. Helpert Miss Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

We are also in the gallery business; having our offices located in a house that is over one hundred years old, which lends itself very well to this type of enterprise. As we get specific requests for work of artists which you handle, we would be most happy to work with you on sales. Could you give me some idea of what commission you would pay on sales that we would handle through you?

Being basically a publishing house it necessitates our gallery operations be of a unique nature, that is, being a special request or filling specific orders for our clientele rather than having a general representation of artists available at all times. This is very much an experiment in the Mid-West. We have great hopes for it doing quite well in the not too distant future, and hope that we will be able to work with you.

Thank you so much for your cooperation and assistance.

Sincerely,

Robert W. Pradt

Art Director

RWP/vir

researches are responsible for obtaining written permission from both social and purchaser involved. If it cannot be established after a reasonable search whether an artist or reachaser is living, it can be seemed that the information may be published 60 years after the date of sale.



49 WEST 53RD STREET, NEW YORK 19, NEW YORK - LT 1-2474

May 26, 1965

Dear Mrs. Halpert,

This is a personal invitation to meet with other museum members at the meeting and reception on June 9th, from 5 to 7 p.m., when our plans and aspirations for the on-coming year will be briefly outlined, and the names of our new and distinguished Advisory Committee will be presented.

Also, there will be a preview showing of our summer show, entitled "Jacob Maentel - A Folk Art Whodunit", and "Turning in the Wind" - weathervanes and whirligigs.

The Museum of Early American Folk Arts is launching an all-out effort to secure new members. Our need for additional funds is urgent, if we are to continue with an active and varied program. If each of us will bring in at least one new membership, we will start the new season on a sound and enthusiastic basis.

Please circle June 9th on your calendar, and do bring a friend.

Looking forward to seeing you at that time.

Sincerely,

Joseph B. Martinson, President

Board of Trustees

JBM:mb

Mr. John Gordon The Whitney Museum of American Art 22 West 54th Street New York, New York

Bear Mr. Gerdons

This letter is to confirm our converention concerning the lending of the John Marin painting, <u>Vechawken Series</u>, 1903 which is in your collection. The painting is to be exhibited at The Leteester Galleries, Lendon as part of the exhibition, "Six Decades of American Art." This exhibition will be on view from July 1, 1965 into August, 1965. We will insure the work for \$2500.00.

Our messenger will pick up the work from your maseum. Thank you very much for your attention in this matter.

Sincerely,

estations are responsible for obtaining written permission on both artist and purchases involved. If it cannot be tablished after a reasonable search whether an artist or exchange is living, it can be assumed that the information by be published 60 years after the date of sale.



NEW YORK BRANCH OFFICE: 110 WILLIAM STREET . NEW YORK, NEW YORK 10038

PHONE: BARGLAY 7-2400

May 24, 1965

AFF

The Downtown Gallery 32 E. 51st St., New York 22, New York

Att: Mrs. Edith Halpert- Director

Gentlemen:

Re: Board of Regents of the University and State Colleges of Arizona Demage to Wood Carving Sculpture Date of Discovery of Damage: January 1965

For purposes of identification, the undersigned is a Staff Adjuster of the New York City Office of Fireman's Fund American Insurance Companies who called at your premises on or about February 25, 1965 in regard to existing damage to a wood carved Rooster by Schimmel.

A report relating to our inspection and investigation at your premises was sent to our Tucson Claims Department several weeks ago. We are now in receipt of further advices from our Tucson Office relative to this matter.

An analysis of the latest data received from our Tucson Office indicates that Mr. Steadman, director of the University Art Gallery, is of the definite opinion that the Rooster involved was received in damaged condition at the premises of University Art Gallery. It is the further opinion of Mr. Steadman that the damage to the Rooster was caused either in transit or while in the sustody and control of the packers in New York City.

Mr. Steadman also states that the Rooster had not been handled by any of the University Art Gallery Personnel prior to the discovery of damage to same.

In view of this latest information received by the undersigned, it is indicated by our Tucson Claims Department that Mr. Steadman suggests that the Downtown Callery be advised to file claim against the packer involved W.F. Bludworth & Sons, 424 W. 52nd St., New York City and also against the New York City Claims Department of the Railway Express Agency.



## The Connecticut Historical Society

Oct 31-24.15

1 ELIZABETH STREET, HARTFORD & CONNECTICUT 06105

236-5621

THOMPSON E. HARLOW, Director

June 1, 1965

Downtown Gallery 32 East 51st Street New York, N.Y.

Dear Sira:

For more than a decade The Connecticut Historical Society has held annual fall exhibitions of the work of Connecticut artists. These exhibitions and their catalogues have produced widespread interest and have added much new information about the art and artists of this region.

For the coming fall the Society has scheduled a full-scale showing of the work of Ammi Phillips on the occasion of the centennial of his death. We intend the exhibition to represent his entire development and career as a portrait painter, both in Connecticut and across the border in the Hudson Valley and Massachusetts.

You may recall the articles published about Amai Phillips in <u>Art in America</u> (1960) and in <u>Antiques</u> (Dec. 1961), both written by Barbara and Larry (Mr. and Mrs. Lawrence B.) Holdridge, which reveal discoveries and research that led to the identification of Phillips and the attribution of scores of portraits to his hand. We are therefore fortunate that the Holdridges have consented to help us arrange the exhibition, and they are also preparing a descriptive catalogue in which we hope to illustrate every picture exhibited.

Mrs. Holdridge has informed me that the Downtown Gallery owns a pair of portraits of JOSEPH SHEFFIELD and MRS. JOSEPH SHEFFIELD, which are credit-to Phillips, and has asked us to include them in our exhibition. I am therefore writing to ask if the Downtown Gallery will be willing to lend these portraits to us for the coming exhibition which is scheduled for October 31 through February 1 next. If perchance you have sold the paintings, can you tell us who now owns them so that we can decide if it is practicable to pursue them further and thereby contact the new owner?

We expect to borrow a number of paintings from museums, historical societies, and private individuals. When distance is not too great, we will plan to take them to Hartford and return them by personally supervised motor transportation which will eliminate the necessity of crating and will insure the greatest possible care in handling. Each item will be fully covered by our Fine Arts Insurance Policy from time of leaving until return, and there will be no expense involved for the owner. Our building is of fireproof construction and is protected by A.D.T. fire and burglar alarm systems.

Prior to publishing information regarding sales transactions, these chars are responsible for obtaining written permission from both ertist and perchaper involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assembly that the information purchaser is living, it can be assembly that the information many be published 60 years after the date of sale.

Insamuch as the policy covering our insured provides coverage while in transit, there would seem to exist no claim under this Company's policy insamuch as our named insured in the policy is of the conviction that the item was already damaged when first received at the premises of University Art Cellery in Arizons.

As indicated above, it is suggested that claim be filed on your part with both the packer involved and the Railway Express Agency.

Very touly yours,

G/Bauer

ΤĎ

Claims Examiner

FIRE & INLAND CLAIMS DEPARTMENT

received the publishing information in regarding sales transactions, researchest are responsible for obtaining written permission from both artist and purchaser tavelived. If it cannot be established after a researchies sourch whether an artist or purchaser in living, it can be assumed that the information may be published 60 years after the date of sale.

CC: Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York City

June 4, 1965

Mr. Ben Shahn Roosevelt, N.J.

Dear Ben,

LOOK Magazine is working on a major project concerned with the problems of the city. The treatment calls for a representation of the cage-like confinement that exists in the modern city and it occurred to me that this might make an interesting commission for you.

The picture, if you choose to do it, would occupy the major part of a spread of the magazine, 21" wide by about 12" high.

We are still receiving letters and many complimentary remarks on your great portrait of Gandhi which ran more than six months ago, and I hope you can find room in your crowded schedule to do this new commission.

If you are interested and if time permits, we would need the drawing by about July 20th. I will discuss details with Edith Halpert.

Sincerely,

Allen F. Hurlburt Art Director

# SUMPS

10 June 1965

Mr. Tracy Miller The Downtown Gallery 465 Park Avenue New York, New York

Dear Tracy:

Please excuse me for taking so long to thank you for such a lovely evening in Washington. I arrived back in San Francisco sick, therefore the delay. It was a great time, though, and thanks for everything.

I hope Mrs. Halpert has gone to the hospital, as like so many, I'm very concerned. I would appreciate it if you would keep me posted.

Also, is there any change of getting the Ben Shahn books and the Ben Shahn serigraph; (the new one).

Looking forward to Mearing from you.

puce,

Sincerely,

Helen Heninger

Director

Gump's Gallery

## ERNEST BROWN & PHILLIPS LTD

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NEB/JCO

2nd June, 1965

Mr. Robert J. Grode, The Downtown Gallery, 465 Park Avenue, New York, N.Y. 10022

Dear Er. Grode,

Thank you very much for your letter of May 20th giving me the sizes of the unphotographed works completing the catalogue. I am most grateful. The photographs arrived, and will be very useful indeed. I am now awaiting the pictures.

In my last letter to Mrs. Halpert, I asked for a full biography of Marsden Hartley, which will complete my biographical notes, and I also want to know a little more biographical information about Joseph Stella. I also hope that Mrs. Halpert will let me know how many invitation cards and catalogues she wants for her personal use.

Yours sincerely

resolar. Forom

researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an ertist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

15 June 1965

Mr. Robert J. Grode The Downtown Gallery 465 Fark Avenue New York, New York

Dear Mr. Grode:

Mr. Allan McNab has given me the fourteen photographs of Stuart Davis paintings and I am delighted to have them. I have also sent the bill to the proper department and I am looking forward to the other photos which you think you will be able to send me.

Thank you so much for your "instant cooperation."

Sincerely,

Martha Bennett King Publicity Consultant rior to publishing informatic unopyching sales transactions, seearchers are responsible for obtaining written permission from both sriet and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by he published 60 years after the date of sale.

The Corcoran Gallery of Art Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECRETARY

METROPOLITAN B-3211

June 3, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York 22, New York

Dear Edith,

In looking ahead to the fall, I would very much like to plan on a festive dinner in your honor in our 18th century ballroom from the Hotel d'Orsay, and to have this coincide with the formal announcement of your gift and our expansion program, we would have a small but very distinguished group of guests for the occasion, and I think it would be a very happy way to launch the new season. I know full well that you have personal problems on your mind right now, but I would very much appreciate your advising me of a date that you think would be convenient for you, and which would give me at least six weeks after labor Day in which to organize the party. Perhaps a date around October 27 would be a good time, as this would follow our fall meeting of the Board.

I am glad to be able to tell you that James Harithas is joining the staff as Curator in the fall. I think he will be a great asset.

All good luck next Monday, and with fond recollections of our pleasant time on Sunday last,

Cordially yours,

HWW:hwp

June 7, 1965

Arteraft Lighting Co., Inc. 248 McKibbin Street Brooklyn 6, New York

Dear Sire:

Enclosed please find our check for \$18, for one unit as per sample held by bearer. If it proves to be the fixture we need, we will certainly take the four.

Thank you for your courtesy.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

June 2, 1965

Mrs. Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Edith:

Congratulations on your new location!

Enclosed is the receipt form on the two Doves.

Our Harnett, Peto and Haberle exhibition will open here on July 10 and be on view until September 19 and then the show will be at the Santa Barbara Museum of Art for the month of October.

Sincerely,

Donald J. Brewer, Director

DJB:am

DS. your discussion on the Have Hs or fetal

No. your discussion on the Have Hs or fetal

No. loke To land will be appreciated as soon now

No. loke To land will be appreciated as soon

No possible. I am well into the catalogue now

No possible. I am well into the catalogue

No possible. New address?

## THE MUSEUM OF MODERN ART, KAMAKURA

Miss Edith Halpert The Downtown Gallery 465 park Avenue New York, N. Y. 10022

William Contract to the contract of the contra

May 31, 1966

Dear Miss Edith Halpert ;

It is presumable that Mr. Tetsuo Kojima of the Nihonbashi Gallery has cleared off the accounts for Kunitoshi Exhibition by now as I informed you of the matter in my previous letter.

In regard to Ben Shahn Exhibition, if you could arrange as we wish, I should like to know when we are able to hold it here in Japan. Our Modern Art Museum, Kamakura and Aichi Bunka-kan should start to prepare the schedule for it as early as possible, you know.

I should be much obliged if you are able to give us the exact date of it, and also about financial terms and other conditions in detail. We will try to keep up with your offer.

I don't want to trouble you much, but I wish you could give us as exact as information of the exhibition as possible.

Earnestly hope the Ben Shahn Exhibition can be realised in Japan.

Yours sincerely;

Tericle Hyrhatu relichi militata

Director Of The Museum Kamakura-shi, Japan Art, Kamakura

me 7, 1965 Mr. Jeesph B. Martinson, President Board of Trustees Masoum of Barly American Folk Arts 49 West 53rd Street New York, New York 10019 Dear Mr. Martiness: Thank you for sending me an invitation to the reception on June 9th. I deeply regret the fact that I have to be out of town the early part of the week and don't expect to return until Friday. However, if by some chance I can manage to get back in time I certainly would be interested in joining the other guests. In any event, I will cortainly visit the maseum to see the two very interesting shows errenged for the summer. My best regards. Sincerely yours

MIL/to

RANDOLPH MACON WOMAN'S COLLEGE

> LYNCHBURG VIRGINIA

May 23, 1965

Mrs. Edith Gregor Halpert Dewntown Gallery 465 Fark Avenue New York, N.Y.

Dear Mrs. Halpert:

I now have in hand letters of approval from Mr. Goodrich and Mr. Baur for the purchase of Mr. Shahn's ITS TOO LATE TO DO ANYTHING NOW. So it is time to send us a bill for it, please. You mentioned \$5,600 less 10 % museum discount, or \$4,950.00.

It vividly. Thank you for making this evailable to us. I remember

In a little time I shall send you definite March dates for the Shahm exhibition. Meanwhile, may your maving go well, in spite of delays...they are part of the game.

Sincerely,

Mary 7. Williams

Chairman

TRUSTEES

Hubert H. Humphrey Chairman\*

Mrs. Frances Bolton\* Mrs. Arthur A. Cohen Stephen R. Currier John A. Davis Rene d'Harnoncourt Thomas J. Dodd William O. Douglas\* Joseph Douglass Mrs. Angier Biddle Duke John 3. Duncan Mrs. Joan Elisofon J. Wayne Fredericks 5. I. Hoyakowa Frank Horton\* Mrs. Frances Hompkrey Howard Porter McCray #. Jefferson Murphy Warren M. Robbine James H. Robinson Roy Sieber Bon Shaha\* Hugh Smythe Robert Hilton Simpans Adial Stevensons Starling Tucker Wesley Williams

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## FREDERICK DOUGLASS INSTITUTE

for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002 Lincoln 7-8690, Lincoln 7-0324

May 24, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Edith:

I hope sincerely that you will find or make the time to visit the Museum when you come to Washington this week for the Stuart Davis opening. It is extremely important in general that those persons who have allowed themlseves to be identified with the undertaking should see it first-hand, and you know how much I have personally wanted you to see it in view of the fact that its existence is due in such large measure to your influence.

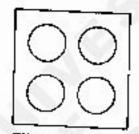
I have had the uneasy feeling in the last year or so that although you think I'm a nice fellow, etc., you don't really take me seriously. At least, not seriously enough to recognize that this undertaking is potentially of considerable significance, not simply for the job that it can do in the reals of inter-racial understanding, but for the influence that it can be in demonstrating the relevance of art to other very important facets of American life. With the Museum as a platform, I am going to be able to be of some influence in behalf of ideas which you, for example, hold very strongly, and which we discussed in our earliest conversations. (For example, this week I'm writing a part of one of Vice President humphrey's speeches.)

All of this will become more apparent to you after I have had a chance to talk with you in person and show you what has been accomplished, so I am counting on your visit at any time that is convenient to you while you are here and look forward to hearing from you.

Sincerely,

Warren M. Robbins

War: krc



OF HOUSEN ART INCLUDING THE HUNTINGTON HARTFORD COLLECTION COLLECTION COLLECTION

1 June 1965

Mrs. Edith Gregor Halpert The Downtown Gallery Ritz Tower Concourse Park Avenue at 57 Street New York 22, New York

Dear Mrs. Halpert:

Not that I am exerting pressure, or anything dreadful like that, but I am enclosing a drawing to indicate how we would protect your Nadelman — Tango, in case you do feel it would be safe to lend it for our exhibition this summer. We could also supply well-trained museum employees, our Administrator and his assistant, to handle the transportation. I have requested Pène du Bois's Masked Ball which would serve as a perfect companion piece since Nadelman influenced him and so many others of the period.

I very much appreciated your help last week when you obviously had a great many other things to attend to. Happily we are getting bove's marvellous Fog Horns from Colorado Springs; and you were right that Wichita will not lend. They quote a stipulation in a will that forbids lending works by artists who are dead; I wonder if they think he could do something over again if he were alive? And I haven't heard from the Lane Foundation, as you predicted.

Would it be possible if I came one more time to consult your books? I would promise not to be a nuisance.

With very best thanks.

Yours sincerely,

Margart Potter

Margaret Fotter Curator DR. IRVING LEVITT MASS NORTH CAROLINA DRIVE SOUTHFIELD, MICHIGAN 48076

Star Edith

Personal your amountment

for pour best wholes in pour new

forestion. The Donatown finally

mad the Jump to last loselie.

The provide and that you have

gotten around to getting yourself

righted so let we know.

I have been personal they

mail anxiously for time time

now for a sheet from Donatown

on any credit bolonce without

Mr. George Hunger The Chase Manhattan Benk 410 Park Avenue New York, New York 10022

Dear Mr. Hunger!

The following are authorized to make deposits and/or cash shocks in the names of The Downtown Callery and Edith Oregor Halpert,

Secretary

Richard F. Miller

Bookkeeper

Porter

William Haith

Their signatures appear below.

Sincerely yours,

## MADISON SQUARE GARDEN

# The National Arts & Antiques Festival November 13-21, 1965

DUANE STREET, NEW YORK 7 - BEEKMAN 3-6010

May 28, 1965

Miss Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Miss Halpert:

Thanks for your note.

I will get off a long note to you in about two weeks so that you will have a chance to digest it at leisure.

Very cordially,

NATIONAL ARTS & ANTIQUES FESTIVAL

Director

Mar 9 - april 1 May 24, 1965 Mrs. Marjorie Ruben Pennsylvania Academy of the Fine Arts Peale Rouse, 1811 Chestnat Street Philadelphia, Pennsylvania 19103 Dear Mrs. Ruben! As you have probably heard, we have been going through the throom of moving from 51st Street to the present location and the many unforeseen delays in the rebuilding and in delivery of required materials made it impossible for us to function normally, All my mail has remained unanswered and I hope you will forgive the delay. COLOSSAL LECK by Harmett is in our collection and of course we will be very glad to land it to the Academy for your exhibition, We have several other outstanding examples by Harmett as well as Peto, but there is considerable time before your show and we can discuss this at some future occasion. Sincerely yours, BGE/tm

		1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -
Georgia D'Reoffe	Piece of Wood #2, 1942	<u> </u>
· / / / / / / / / / / / / / / / / / / /	#32, Special, 1914	191" x 14"
Robert Cabern	Chaplin (Bust), 1960	12" x 15"
	The End of Man, 1981	19" x 24"
	Rooster, 1961	29" x 36"
	Kennedy's Assassin, 1964	23" ± 30"
Frederik Ottosen	Space Conception #7, 1963	24½" x 18"
	Ballet, 1963	10½" x 8½"
Clayton S. Price	Abstraction I, 1943	26" x 304"
Abraham Rettuer	Up From The Wilderness #2, 1963	35" x 46"
Ben Shahn	Sacce, 1931	15‡" x 12"
74 'Q'	Vansetti, 1931	17" × 134"
Edward Stasack	Acrobata, 1963	32" x 36"
Joseph Stella	New York Interpreted, 1923	8½" = 11"
John Storrs	Abstraction #1, 1925	8 3/4*h.
Nex Weber	Burleaque #1, 1809	16" x 18"
William Zorach	Pelican Cage, Central Park, 1917	28" x 181"
.6	Tree into Woman, 1945	55#h.
	Sea Pigeon, 1958	3}"h.

I hope this information proves satisfactory and if there is any other data required, please feel free to write.

Sincerely,

Robert J. Grode

TELEPHONE HANDVER 2-6490 CABLE ADDRESS "RENOLRICH"

## REYNOLDS, RICHARDS, ELY & LAVENTURE

# ATTORNEYS AND COUNSELORS AT LAW 68 WILLIAM STREET NEW YORK 5, N. Y.

DLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GIRDNER
WILLIAM B. LAVENTURE
THOMAS NICHOL, JR.
RICHARD L. MORGAN
RICHARD R HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL

VICTOR H, MC GUTCHEON INITIME

ALFRED ELY

WALTER S. LOGAN

June 11, 1965

LOUIS A. TRAPP, JR. RICHARD G. BRDDRICK HERBERT J. HUMMERS

Mrs. Edith G. Halpert
The Downtown Gallery
Ritz Towers Hotel
Park Avenue and 57th Street
New York, N. Y.

Re: Estate of Charles R. Sheeler, Jr.

Dear Mrs. Halpert:

I am enclosing a copy of a letter which Musya has received from The Brooklyn Museum dated June 8th, with a copy of a document they enclosed and requested her to sign.

I am holding the originals of these in my office and I do not propose to have Musya sign the letter unless you recommend that she do so.

Charles' will has been offered for probate and I anticipate I will be appointed executor by the Court very soon. The will leaves everything outright to Musya.

In due course I will greatly appreciate a statement of Charles' credit balance with your firm and of the paintings belonging to him which you hold.

I am sorry to hear that you have not been well, and I hope you will soon recover completely.

Sincerely,

Is Markentin

Enc.

Prior to publishing informatio traggarding sales transactions, resourchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be catabilized after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 50 years after the date of sale.

WHILE YOU	WERE OUT
Look Magazin	
a Codo xchange MU 8_0	300
TELEPHONED	* PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	EMPOHTANY
sage Has a commi	ssion for Shahm

I shahn frint from the Print blub Returnly 6/4/65

May 26, 1965

Mr. Irving Lonts The Irving Calleries Astor Hotel; 932 East Juneau Nilwaukee, Wisconsin

Dear Mr. Lunts:

Although we wrote to you in March and again in April, we have still not received the return shipment of the prints you have on consignment.

We must now demand their return without further delay or, if you had in fact shipped them, please ask your shipper to put an immediate tracer on them.

Please note our new address above.

Sincerely yours,

EOH/te

researchers are responsible for obtaining written permission from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

appr

June 7, 1965

Miss Linds Merritt, Registrar Walker Art Genter 1710 Lyndale Avenue South Minneapolis, Minnesota 55403

#### Dear Mas Merritts

At last I have been able to get at the information you requested. Our archives file is now in order and I could refer to the various books, etc. You will find the insurance valuations listed below.

Artist	Title	Puroi	nsed Price	Current Value
Kuniyoshi	BATHER UNDER WATER, Pencil	1949	\$100.	\$1000.
	LAY FINDER, OLL	1948	<b>\$3000.</b>	\$9000.
Same of the	NUMBER OF GREAT CHEMISS	\$, G1	n	\$3500.
O'Ecoffe	LAKE OFORDE BARES, O	H1 195	\$ \$2250.	\$\$500.
Sheeler	HEILDINGS AT LEBANON	, 195	2 \$900.	\$5000.
e en	MIDWEST, OLL	195	5 \$2475.	<b>\$8500.</b>
All the same of th				100 min 100 min

Siscerely yours,

June 14, 1969

Mr. Andre Olosekmer Croum Publishers 519 Park Avenue New York, New York 10022

Deer Mr. Glossknert

We are still in the midst of unpacking cartons, crates, etc. and I just found a few moments to answer your letter and because of the many addresses listed on your letterhead, finally decided to take a chance on the one in New York. However, while this may be satisfactory in relation to the letter I did not ment to send on photographs unless I could be certain that they would reach you. Will you therefore be good enough to let me know where they are to be directed.

As soon as I receive your reply I will send what we have avail-

Sincerely yours,

BOH/to

put back at Santine

Mr. John Deegan Sentini Brothere New York, New York

Dear Mr. Deegant

Please release the painting by Jack Levine entitled FIRST STUDY FOR GARDSTER'S FURERAL to Mr. Mardren. representing the Alam Gallery on Monday morning, May 24th.

Many thanks for your attention.

Sincerely yours,

DOH/tm

from a much larger space to the aidress I have given you.

For givelous reasons, it is imperities for me to receive a very prospt really. The Grahing artalog recruderlocker to miv a cortion of the overall contents but will corrected will correctely and an idea of what correctdisting nuterial is included.

Mr. William B. Walker, Librarian National Collection of Fine Arts

Smitheonian Institution of the mar effect of somether of dear of you bluck Mashington, D. C. 20460 one coloid at a Jens anied to the ago to to the and topical and to Marry Lorent with which all the comme and the during the comme water assent wrant soprite on the lovis orhibition.

Dear Mr. Walkers

I would like to discuss with you the matter of the weathervanes, what concorns me at the moment is that, as I mentioned, they are stored at the Janney Machine Corporation at 907 North Front Street, Philadelphia 23, Pennsylvania, The association is merely based on the fact that this organisation made a number of finished weathervanes for us. Among the material I left for you at Adelyn Breeskin's you will find a catalog of an exhibition of these "originals" shown at the A.A.A. Gallery. As you will note, we armounced that these were newly made from the original molds in exactly the same manner as during the Cushing period and marlier, Each of the new weatherwanes was stamped with the date of production. All this was an effort to stop the continuous production and distribution of newly made vames which were then deliberately aged by way of special discoloration, occasional bullet holes, etc. and sold as mantiques. I spent years trying to locate the maker and it was from him that I bought the molds eventually. I believe that document was also included in the material I left with Adelyn. Mr. Malatsky had been predecing these for many years on orders from various antique dealers in Boston, Maine and other parts of New England. The aging was done thereafter.

Now the situation is such that I must remove all the molds which, as you can gather, are in sections. There must be at least 100 parts and they now occupy collectively about 500 cubic feet, somewhat stacked. Needless to say, these molds are a great record of the past in the field of art and should be preserved and shown together with the original catalogs, price lists and the completed object wherever possible. We have about nine of these newly made designs and in some instances there are the wood carvings which served as a pattern for the molds. A grate of these and other interesting, related material is in our warehouse.

Because the Janney Machine Corporation is going out of business, I am obliged to remove the molds almost immediately and, of course, feel that the Smithsonian is the legical place for this documentary and valuable material. I would be glad to place these on losm, with the hepe of getting some compenestion for all my carrying charges to date - rather than sell them to any of the several current weathervane makers who are most eager to obtain this material. The lead could be transported via flat track from Philadelphia to Mashington and the storage space would be optional either in metal racks or individual sets or left outdoors, where they would be safe. The weather negative effect as we have experienced during the past few years when Janney had no interior space in their new quarters where they moved

35 \ STA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it oarmet be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

mps. Edice Hackpost.
32 Caodo-1. do.
n.y. yorle, n.y.





FROM

MRS. STEPHEN A. STONE 180 ELGIN STREET NEWTON CENTRE 59, MASS.



1. 3-CHOME NHOMBASHI-TORI CHUO-KU TCKYO JAPAN DIRECTOR T. KOJIMA TEL. (271) 5995-8620

(2)

Me hape sue could let you know more good news.

After the exhibition in Johnso is over, this travels to Osaka in meatern part I Jupan and Okayama museum, at where Kuniyashi was born in 1893,

To-day I just wrote a few lines to let you know The recent news,

Please give our best regards to .

Min Sara M. Kuniyaski.

Inclosed one a few photo taken at the opening,

Truly yours, Paul L. Walatie retor to publishing suffermatio: responding sales transactions, retourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1965

Miss Linda Herritt, Registrer Walker Art Center 1710 Lyndale Avenue South Minneapolis, Minnesota 55003

Dear Miss Merritts

Just a brief note to advise you that a letter - long-delayed - will reach you shortly listing the ourrent valuations on the six pictures by artists on our roster.

As you may have heard, we moved from flat Street to the above address and have devoted the past four weeks exclusively to packing, moving, supervising the remodeling, uniting for deliveries of storage racks, etc. and have not as yet unpacked our record files. This explains the long delay, but I promise that you will hear from me within the next week or so.

I hope you will be sympathetic and will forgive me.

Sincerely yours,

BOB/to

Royal Oak Hotel

Station Street Keswick, Cumberland

fly to Paris fragen days. From There hank to Lery and Eland sometime in July unest that of with them as their quest. Shaes dips! les you rut weihort any depende pro planning. It's freet and worksons That way when you have a home basewhich in this cras is Terys Lowe.

A Trustillouse Hotel

June 9, 1965

To: Jee Mayer, Comet Ray Letter Service

Please make the fellowing new MUSEUM stencils:

Mr. Curtis G. Coley, Director Ringling Museum of Art Box 1690 Sarasota, Florida

Mr. Loter Neumann 1261 Gingins (Vand) Switzerland

Dr. Richard F. Brown, Director Los Angeles County Museum of Art Wilshire Boulevard Los Angeles, California

Mr. William Hutton, Director Currier Gallery of Art Manchester, New Hampshire

Mr. Malcolm E. Lein, Director St. Paul Art Senter 30 East 10th Street St. Paul. Minn. 55101

Mrs. Alfred R. Stern 993 Fifth Avenue New York, New York 10028

Mrs. Douglas Auchincless 829 Park Avenus New York, New York 10021

Mr. Hobart Lyle Williams
Executive Assistant to the Director
Philadelphia Miseum of Art
Parkway at 26th St.
Philadelphia, Penna.

... and the following new CUSTOMER Stencils:

Mrs. E.O. Halpert 465 Park Avenue New York, N.Y. 10022

Mr. & Mrs. Hiles C. Horton Jr. P. O. Bex #7 Newport, Virginia 20128

Mrs. Betty Schenck 60 West 68th Street New York, New York 10023

Dr. & Mrs. J.D. Blagard 402 George Blvd. Omaha, Nebraska

... and the following new PUBLICITY stencils:

Mrs. B.G. Halpert 465 Park Avenue New York, M.Y. 10022

Mr. & Mrs. Frank Octlein 2007 Citadel Place S.E. Vienna, Virginia

Mr. Thomas H. Davison Reuters, Ltd. 121 Ave. of the Americas New York, New York 10036

Thank you for your prompt attention.

Macorely yours,

Tracy Miller

rice to publishing information regarding sales transactions, exercisers are responsible for obtaining written permission room both artist and purchaser involved. If it cannot be exhilisted after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

Prior to publishing informatio i regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser savolved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be arranged that the information may be published 60 years after the date of sale.

en truth, a new young man. sings, feals, enjoys her work. is Connected " tops in this field ? produced innovations and police to the of all they are producing a body about Tomes time. I spent ten days at their home and traky yearenday for The most beautiful area tus is the Lake District - eleven large lakes, knelling hills green - freen - ; graying ship, lotting body land and people alling on press amongst Them. Shael to tere until tomorrow and Then take of by the for perstand for about sight days. Total return, Lois and Since

May 26, 1965

Mr. Paul Planert 4615 Fifth Avenue Pittsburgh 13, Penna.

Dear Mr. Planerti

Although we have your letter of April 22nd stating that the Ben Shahn silkscreens were being returned to us, we still have not received these items.

We must now demand their return without further delay or. if you had in fact shipped them, please ask your shipper to put an immediate tracer on them.

Please note our new address above.

Sincerely yours,

FOH/tm

ANNEY MACHINE Corporation

Production Machining - Designers and Builders of Special Machinery
Precision Flat Lapping Machinery Repair
Specialists in Welding



907 NORTH FRONT STREET

PHILADELPHIA 23

WALNUT 5-0886-7

May 25, 1965

Mrs. Nathaly C. Baum The Downtown Gallery 465 Park Avenue New York City 22

Dear Nathaly,

I am trying very hard to sell my plant. If I cannot do this, I will have to give it up. In such case, it would be difficult to move the hammer blocks out of here. Hence, to play safe, I suggest you make arrangements to get the blocks moved no later than June 15th.

Please notify me of how and when the Smithsonian Institute will take delivery, and whether they will provide labor for loading the trucks, or whether you want me to do this and bill you.

We hope Edith is feeling better. Kindest regards to Edith and yourself.

Sincerely yours,

A. C. Falk

ACP/os

# Frior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the deta of tale.

## TORRINGTON LIBRARY

36 LITCHPIELD ST. TORRINGTON, CONN.

June 3, 1965

The Downtown Gellery 32 East 51st Street New York, N. Y.

Gentlemen:

At the Torrington Library we have recently purchased a copy of Mary Earle Gould's book ANTIQUE TIN AND TOLE WARE.

We were very interested to see a picture of a tinsmith's sign--a peacock--from Torrington, Connecticut, used on the dust jacket and as the frontispiece.

Have, you any information about this sign? We are curious as to whom made it or whose shop it advertised in Torrington.

Would you be willing to note any information on this letter and return it in the enclosed envelope? If I do not hear from you I'll take it for granted that you have no description.

Thank you.

Sincerely yours,

Dorothea Cramer

Librarian

Portable Gallery Press, inc. POST OFFICE BOX 81 PLANETARIUM STATION NEW YORK, N. Y. 10024

May 22, 1965

Mrs. Edith Gregor Halpert Dewntown Gallery 32 Bast 51st Street New York, N.Y. 10022

Dear Mrs. Halpert:

Enclosed are the "preofa" for the three slide sets. Would you check out the lists and see that the information correctly matches the slides? If there are corrections or additions, please let me knew right away so the printed brochures can be corrected before final printing.

The finished sets should be completed within two weeks after I receive final word on the listings.

We're very pleased to add these to the catalogue and hope they prove successful enough to warrant further sets.

Best regards,

Albert Vanderburg

AVIVE Enc.

P.S. You will not slight flave in one or two of the portraits, off to the far right side. This was the result of an accident at the lab, but dees not seem to badly interfere with the value

PORTABLE COLOR SLIDES VELVET W.C. St. pen

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The National Gallery were delegated to install the outlin scripture and Harry had to resente those pieces from chaos. Neitten John Walken nor Carlos Brun understand anything about how to show soutplines They had all twenty-six piekes scattered under the Tree so that you could not see their apart from the branches. Harry sufferled bringing them to getter into MrsD Kennedys garden where they had be chance to be seen, separately and yet in a colesive | harmany \_\_

from Todays Washington Tost-The N.C. F. a. is indeed a lively and excelling venture as of today. I Jam very repetal for its future and if you are equally exthusiastic. Hhat will be marvellaus Nav, Tomorrow is The White House day of days see everything installed and Harry Down "did it again! " He , with the help of an fine staff of Carpenters, did a fantastici The Pour Could not be more pleased

The Corcoran Gallery of Art Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

June 14, 1965

METROPOLITAN 8-9211

Mrs. Edith Gregor Halpert 465 Park Avenue New York, New York, 10022

Dear Edith:

The enclosed clippings have probably been sent to you already, but I am enclosing a spare set for your files. Needless to say, the article has caused quite a stir here in town and - I must confess - considerable gloom with those interested in The Corcoran.

I do hope your stay in the hospital will not have to be repeated and that you are feeling much better. I am planning to be in New York on Friday afternoon and hope I may call you to say hello.

With warm regards.

Sincerely,

Inga W. Heck Public Relations.

ancls.

June 14, 1965

Mr. Monroe H. Fabian, Art Editor The New Catholic Encyclopedia The Catholic University of America Washington, D. C. 20017

Dear Mr. Fabiant

In response to your letter of June 10th, I can savise you that there are several copies of "Study for a Drawing" by Stuart Davis in our inventory. However, the Estate has been blocked as customary upon the death of the artist, or for that matter enyone else, and until we get clearance from the Davis Estate attorney we are not in a position to commit ourselves on any transaction. Furthermore, the widow may decide to change the price even after we get the green light. I am sure you will understand our predicament.

As soon as we obtain a release I will communicate with you. I trust you enjoyed the exhibition - and regret that I did not have the pleasure of meeting you at the official opening.

Sincerely yours,

BOR/tm

Ail.

May 21, 1965

Mr. Harry Frelinghuysen 17 West 54th Street New York, New York 10019

Deer Mr. Frelinghuyeen:

We are finally getting somewhat settled in our new quarters at 465 Park Avenue (Rits Tower) and I have managed to get at my distation.

As I mentioned during our conversation, the Morris painting HACKHMACK MEADOWS is in the large retrospective exhibition at The Corocran Gallery in Mashington, but we have written to the Curator to mark the painting "sold", so that there will be no confusion. Also, I suggested that at the close of the exhibition, when the New York deliveries are made, that the painting be delivered directly to your New York address at 17 West 54th Street. Unless I hear to the contrary, this arrangement will remain and you will be advised shortly before of the exact date scheduled for delivery.

I am very pleased that you will own this outstanding example of Morris' work.

Sincerely yours,

EOH/tm

researchers are responsible for obtaining written permission from both actist and purchaser involved. If it empet be established after a reasonable nearth whether an artist or purchaser is fixing, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing informatio a regarding sales transactions, cases the sale transactions, cases the sale transactions of cases and parameters for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

新州

Royal Oak Hotel

Station Street Keswick, Cumberland

Speed nothing except that you make were swamped with your more and george extremely involved and tired.

Remember me to all and epin the ten from me poon.

A Trustiouse Hotel

# SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS

WASHINGTON 25, D. C.

CONSTITUTION AVENUE AT TENTH STREET

June 8, 1965

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy:

Two Stuart Davis catalogues are enclosed for you and Bob -- with our compliments, of course. I'm glad you could get down for the opening; it was quite a night for all of us.

Your newly-made acquaintance from Drake University is

Carl A. Kasten, Vice President of the University for Business
and Finance. He has authority over the mural Allée, as it is
property of the University, while Leonard Good, Head of the Art
Department is responsible for It. I believe Mrs. Halpert told
me that Kasten telephoned her for advice when we made our request
to borrow the mural for the show.

I'm going to take advantage of being in communication with you to take care of two other matters. One is the enclosed copy of the listing of Davises borrowed from the Gallery/Estate. We received the yellow original of this in March along with the loan forms, so the form was not being sent at that time as a receipt but only as a statement of insurance valuations. Mrs. Halpert left this blue copy here, accidentally I believe, when she was down for the opening. I imagine you want the copy for your records. Our Registrar has taken care of the receipt form that actually accompanied shipment in May.

The second matter is some Davis "history". Mrs. Esther Stuttman, a dealer here in Washington tells us that she sold "some years ago, an early Stuart Davis painting to Dr. Leon Yochelson, of 7914 Orchard Street (Washington). The work represents a black cat crossing a lamp-lighted street at night." Dr. Yochelson still has the painting; I have not seen it. I thought the information might be added to the Gallery's records.

Sincerely,

Harry Lowe

Curator of Exhibits

Enclosures

## ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER P. BROWN, O.B.B.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
B. C. PHILLIPS

## THE LEICESTER GALLERIES

4 AUDLEY SQUARE

THERPHONE: MAYPAIR 1159 . THERRAMS: AUDIX AUDIRY LONDON . CARLES: AUDAX LONDON WI

NEB/JCO

8th June, 1965

Mr. Tracy Miller, The Downtown Gallery, 465 Park Avenue, New York, 22.

Dear Mr. Miller,

Thank you for your letter of June 2nd. We are delighted with Mr. Baur's foreword, which reads very well, and we really think that Mrs. Halpert deserves all the credit he has given her for the forthcoming show. However, I do see her point about having someone to write something about the artists, and she will be pleased to hear that Bryan Robertson, the Director of the Whitechapel Art Gallery hers, who knows most of them, is going to write another preface. We shall, therefore, print them both. He is also writing up the show for the "Arts Review".

I have managed to cook up quite a good biography for Marsden Hartley, so please do not worry any more.

Would you please tell Mrs. Halpert that we have decided to hold the party on the evening of the opening day. July 14th, which is more practical than having it the night before. We shall be delighted to see her on the 13th, and will have the show hung by that time. The one piece of information which I would now like is the number of catalogues and invitation cards she requires for herself.

Thank you for your good wishes about the exhibition, which is already creating a lot of interest. The pictures are in England and should be with us in a couple of days.

Yours very sincerely,

Nichola. Li France

Nay 24, 1965

Mr. Robert W. Pradt, Art Director Country Beentiful 20198 W. Bluemound Road Wankesha, Wissonsin 53186

Dear Mr. Predts

I am serry to be so late in answering your letter, but we have moved from 51st Street and are still in a state of flux - unable to reach our records, which are still in cartons inaccessible at the moment.

I know, however, that we have no color transparencies of any of the paintings you list. Incidentally, we do not represent Peter Elume and I would suggest that you communicate with the Durlacher Gallery, which handles his work. The three other paintings have been sold, but I will supply the information you requested indicating the names of the owners just as soon as I have access to our records. Perhaps they have color transparencies available.

At the bottom of our letterhead you will see the names of our other artists listed and you may like to add some to your selection. There are a good many others whose names do not appear, but I will be glad to send them on if you have not as yet completed your choice.

You will hear from me shortly.

Sincerely yours,

BOB/tm

P.S. Please note our new address.

May 27, 1965

Pennsylvania Railroad Ticket Office 630 Fifth Avenue New York, New York

#### Gentlemen:

Enclosed please find check for \$87.95 to cover the following

May 28 - 2 p.m. train to Mashington

2 Parlor Car seets
Seat 8 - Edith Halpert Car 491
Seet 10 - Richard Hiller

May 29 - 3 a.m. train from Washington
1 Sleeper - Recomptte #9
Car 1080 - Richard Miller

Copen date - from Washington
1 Parlor Car - Edith Halpert

19.97

\$87.95

Please deliver to bearer, William Haith. Thank you for your attention.

Sincerely yours,

BOR/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be associated after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the days of sale.

May 24, 1965

Mr. Marold Ziele, Director Art Genter 121 North Lafayette Blvd. South Bend 1, Indiana

Dear Mr. 21slat

In reply to your letter of May 20th, I want to assure you that we will be very glad to cooperate with you in connection with your annual Collectors' Show.

Since you are planning to be in New York the week of June 14th, I decided that it would be unwise for me to make the selection. You are in a much better position to make the choice of the specific examples in view of the fact that you are familiar with the audience in South Eand and will know exactly what is desirable for the show. I look forward to seeing you. Because we are not quite settled in our new quarters at the Rite Tower Hotel. 465 Park Avenue (corner of 57th Street), we are not open to the public and don't expect to be for two or more weeks. Consequently, I would suggest that you telephone to make an appointment directly after your arrival. I will be glad to arrange for any time suitable to you.

Sincerely yours,

DOH/tm

May 26, 1965

Mr. Carl Solway Plair House Galleries 405 Race Street Cincinnati 2, Obio

Dear Mr. Solway:

Although we have an undated note from you stating that the prints which you had not sold would be returned to us during the week of April 12, we have still not received these items.

We must now demand their return without further delay or, if you had in fact shipped them, please sek your shipper to put an immediate tracer on them.

Please note our new address above.

Sincerely yours,

BOH/tm

June 10, 1965

Genteleman:

I am interested in Ben Shahn's seragraph, "Silent Music". Please advise if it is available what the size and price is.

Thank you.

Yours very truly,

Millicent Lakin 48 Clifton Road Newton Centre 59 Massachusetts

E2204

24 May, 1965

Mrs. Edith Halpert Director Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Janet R. MacFarlane, Director of the Albany Institute of History and Art has informed me that you have purchased Charles Sheeler's painting "Landscape" of 1912. Would I possibly be able to obtain a photograph of this work, since I am presently trying to piece together and write a monograph on the Life and Art of Charles Sheeler.

Any other information, documents not previously published that you could place me in contact with would greatly be appreciated.

Thank you,

Sheldon H. Wood, Jr. 404 Algoma Street, Box 33

Suldon N. Wood

Madison, Wisconsin 53704

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tions are responsible for obtaining written permission of artist and purchaser involved. If it cannot be fined after a reasonable search whether an artist or ser is living, it can be assumed that the information published 60 years after the date of agle.

the Ment of the form of the party of the par May 24, 1965 Mrs. Alfred G. Mills Shingle Rouse Road Milwood, New York Deer Mrs. Milles Thank you for sending us the photograph of Hartley's painting, PROVENCE AUTUMN. As we are still in a state of utter chaos in our new quarters (465 Park Avenue - Ritz Tower Concourse), may I suggest that you postpone sending in the painting until the following week, phoning us in advance as we are planning to be closed to the public until everything will have been completed. I look forward to seeing you and the Sincerely yours,

reservations are responsible for obtaining written permission from both effect and perchang experted. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the data of sale.

### THE UNIVERSITY OF NEBRASKA LINCOLN, NEBRASKA 88508

ART SHJOP

JUNE 7 TH, 1965

ART GALLERIES Sheldon Memorial art gallery

DOWNTOWN GALLERY

32 EAST 51ST STREET

NEW YORK22, NEW YORK

DEAR SIR.

I AM RETURNING TO YOUR GALLERY SEVEN PICTURES WE HAVE HAD ON CONSIGNMENT FOR SOME TIME. THEY WILL.

LEAVE OUR GALLERY TO DAYAND ON THEIR SAFE ARRIVAL WILL YOU PLEASE SEND ME A LETTER OF ACKNOWLEDGEMENT? I HAVE LISTED THEM ON AN ENGLOSED SEPERATE SHEET.

WE HAVE ENBOYED HAVING THE GRAPHICS AND AS YOU KNOW, SOLD SOME. HOWEVER WE SEEM TO HAVE REACHED OUR LIMIT, PROBABLY DUE TO THE PRICE SO FAR AS OUR PATRONS ARE CONCERNED.

SINCERELY,

Betty B. muller manager aut Alap - June 15, 1965

Mr. John C. Spring Modern Art Foundry Inc. 18-70 blat Street Long Island City 5, New York

Dear Mr. Springs

Having been unsuccessful in my attempts to reach you by telephone. I am taking this means of communicating with you to ascertain when we may expect delivery of the casts you were to make for us of the sculptures by John Storrs, we had understood that delivery of at least some of the items would be made two weaks after our signing of the contrast - which was effected on May 20th.

May we please hear from you? Thanks for your attention.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert

P.S. Please note that at the time the contract was signed by us we also sent you a check for one-third of the total charges, as stipulated by you.

### RARLY AMERICAN POLK ART

Volume III: Scalpture Timmith's sign about 19th century 22" H Timmith's sign about them mered Found Torrington, Coan. Page in bKV 1 PEACOCK 2 CONSTRUCTION WITH DANCING FIGURE -Page in bk. V wasthervane/whirligig... - early 19th Century) found in New Jersey Page in bit 3 MER AT REST

marked woodcarving (19th Century)

Pennsylvania Folk sculpture (2) 19" high > 18" L. Page in BK. 4 TOY HORSE weedcarving polychroned Late 18th-early 19th Century 12" high V/3" L Barly N.Y. State sculpture 5 COW Pg. in bk Copper weathers
15" high
myrkedfrank Pennsylvania. Copper weathervame (late 19th Century) Page in ht Dairy sign painted wood carving (late 19th Century) 33" high milkman T cow (from above grouping) 10hio Page 14 6K 8 ANGEL (2nd LYRE)

Weathervane work

25" long PRIMED woodcarving (19th Century) Stet In Friend Ventham Wenth Found in R.I weathervane sheet iron silhouette (late 18th-early 19th C.) 26" leng Found 10 BELLE STORE wedgerning inches - which

Pg In bK.V 10 INDIAN WEATHERVANE (with base attached)
inon milhomette, polychromed (19th Century) #/772

mr-Ked 4'6" high

Cultur Calley 6-0-bigh

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18 Max Weber W.C. 13×10" Relining 120019 Havid Friedenthal W.C. Cefter the Storm 20020 Alexander Porook Orig Arading - Muse Woman [in 1937
21 Samuel Halpert Cel Land scape 500 main \$4000)
22 " Still Life 300.
23 Jack Levine Lethograph Liptomat 75.

May 25, 1965

Dr. Mary F. Williams, Chairman Department of Art Randolph Mason Momen's College Lynchburg, Virginia

Deer Dr. Williams:

Thank you for your letter. I too am pleased that this outstanding example of Shahn's work will be at Randolph Macon. This will give your one-man Shahn exhibition more status and I will make sure that you obtain an expellent cross-section of his work.

Since we are all jammed up with paintings, furniture, cabinets, etc. I am shipping the painting to you immediately. This does not mean that you must send us a check by return mail. The latter can wait until your official payment date domes due.

My very best regards.

Sincerely yours,

EGE/tm

for to publishing information regarding unless transactions, samplers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or robuser is living, it can be assumed that the information by be published 60 years after the date of sale.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it paranot be astablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

University Union
Western Illinois University
Macomb, Illinois 61455
June 1, 1965

Gentlemen:

Would you please send us your latest catalogue detailing all the exhibits now available for rent.

Thank you for your consideration.

Sincerely yours,

Gary Baise

Activities Coordinator

GB/pag

# THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI . CORAL GABLES 46, FEORIDA

OFFICE OF THE DIRECTOR

June 1, 1965

MISS EDITH GREEON HALPERY, DIRECTOR THE DOWNTOWN GALLERY RITZ Tower Concounse 465 Park Avenus New York, New York

DEAR MISS HALPERT:



I AM BENDING THE BEN SHARN AGITATOR BY RAILWAY EXPRESS PREPAID TOMORROW TO W. S. BUDGERTH AND SOMS, INC., 424 WEST 52HD STREET. I AM BORBY TO SAY THAT MY DONOR DECIDED AGAINST BUYING IT. THANK YOU FOR YOUR KELP, AND MY APOLOGIES FOR ANY INCONVENIENCE THE DELAY IN RETURNING IT MAY HAVE CAUSED.

SINCERELY,

AUGUST L. FREUNDLICH, DIRECTOR

CC: W. S. BUDWORTH AND SONS, INC.

or to publishing information regarding sales transactions, combers are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be ablished after a margrable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

probably on a color place in The last volume. We are a ked to avoid provate adherion when possible in the interest of beading the vade to an original to can see somewhere even abroad but preferably in a The one For wanted in the full-light clouding Joques a drawing for which ( head only ) my oren callege unseum puchosed per you a couple of trasmo ago. Nie Ete to get The clarice settles right away, as arrangements on cola photography are and in process Elevel you send we a list of the whereshort & of the series - and places of there in more Menons sugations? Ales on of the full - length figure, so that I can make a stide & st for our college Meating. Will return the plates from the which will take In the on chose

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both setiat and purchaser involved. If it cannot he established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of asle.

TRUMAN 8. DOUGLASS, EXECUTIVE VICE PRESIDENT HOWARD E. SPRAGG, TREASURER 287 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010

DIVISION OF CHRISTIAN EDUCATION EDWARD A. POWERS, GENERAL SECRETARY

JOSEPH A. HOWELL, SPECIALIZED MINISTRIES 1905 RACE STREET, PHILADELPHIA, PENNSYLVANIA 19102

# UNITED CHURCH BOARD FOR HOMELAND MINISTRIES

May 26, 1965

Downtown Gallery 465 Park Avenue at 57th Street New York, New York

Gentlemen:

Please add me to your list to receive announcements for your opening.

We would be interested, in the future, in the availability of original prints on consignment.

Sincerely,

Joseph A. Howell
Joseph A. Howell

JAH/jes

Prior to publishing information properting sales transactions, rescendings are cosposable for obtaining written permission from both artist and gurchaser anyalved. If it cannot be established after a resconstile smeth whether an artist or purchaser it living, it can be assumed that the information may be published 60 years after the date of sale.

BRoadway 6-8730

MILWAUKEE 2, WISCONSIN

9

June 4, 1965

The Downtown Gallery 465 Park Ave. New York 22, N.Y.

Dear Edith:

The prints that you consigned to us have been returned today via REA Express.

We sold	"Lute & Molocu "Ente & Molocu ""Pleisdes" Sh	Lest Shahn	\$ 65 225 165
	o	Less 10%	\$455.00 - 45.50 \$409.50

We held these remaining prints because you advised that your moving would not be complete until June and there would be considerable confusion in receiving things.

I am very sorry if you wanted the pieces scener, but when I called you on the telephone, I was certain that you wanted me to held them until your move was complete.

I will be in N.Y. within the next week and see you then.

With Best Fersonal Regards,

Leefne Galleries, the.

rving Lunt

IL/fje

,DC

The Downtown Gallery 32 East 51 street

New York 22 / N.Y. U. S. A. KINDLER UND SCHIERMEYER VERLAG AG

5000 MÜNCHEN 23 - FRANKFURTER RING 347

TELEFON 355 10 11

TELEX 05-22 259

TELEGRAMME KINDLERVERLAG MÜNCHEN
DEUTSCHE BANK AG. MÜNCHEN, KONTO 45 600

BANKHAUS NEUVIANS, REUSCHEL & CO.

MÜNCHEN, KONTO 6 809

POSTSCHECK-KONTO MÜNCHEN 60 94

# KINDLERS MALEREI LEXIKON

Dar Zeichen

Thre Nachright wo

Unser Zeichen Wei

June 4th, 1965

Betrifft

Dear Sirs,

I kindly ask you to inform me on

Date and medium (canvas / wood / composition board) of: Yasuo Kuniyoshi- "Eve in the Garden of Eden",

68 x 36 1/2".

(See photostat enclosed!)

Thank you!

Yours faithfully,

wa Kristler.

Osem

(Dr. Eva Weidler)

Aufsiehtsvats Vorsitsender Heimut Kindler Stellvertreter Ninz Kindler Vorstand Willy Roth Stellvertreter Brust Not - Dr. Hans J. Reiber

Prior to publishing information regarding sales transactions researchers are temporable for obtaining written permission from both ertist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

phenting I will be able
Duly as well your rent
week as I when the ship
the painting

Bed Sahn painting



# ART GALLERY EL UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

May 25, 1965

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 465 Park Avenue, The Ritz Tower Concourse New York, New York

Dear Mrs. Halpert:

We have received notice of your change of address, and will make this change in our own files, and records. Thank you for letting

I remember your speaking to me about this plan to move months ago, perhaps more than a year ago. Now you have taken the step. From the sound of the address, and I know the neighborhood fairly well, this should be a very good address for you.

Thank you again for your many kindnesses. I hope the spring will be good to you.

Yours very cordiaAly,

Rev. Anthony J. Lauck, C.S.C.

Director, Art Gallery

AJL/pz

## EARLY AMERICAN FOLK ART

#### VOLUME I

CRILD FROM SALEM, N.Y. oil on wood panel (1840's)

found in Salem, N.Y., near Conn. border SARAH JANE SHERBORNE of FARMINGTON, N.H. oil on canvas

(Bated March 31, 1815)

Fall River School of Painting ? Page in bK 4 8 WOMAN IN EMPIRE DRESS

(Micah Williams?) DR. GOLLINS of SHEFFIELD, MASS. Dy (Amy Phillips?)

PageinbKi m riked

MRS. COLLINS of SHEFFIELD, MASS. Ay(Amy Phillips?) oil on canvag (1840-50) found in Sheffield, Mass.

WOMAN IN BONNET WITH YELLOW RIBBONS oil on canvas C. (1830) 25x28 found in N.Y., but originally from Mass.

Page in bry ?

WOMAN IN YELLOW SHAWL (0.K. Fowler) eil on camma

Page in bR V 8 market

(March, 1838) fund in Miles. (W.M. Prior) BABY WITH BOTTLE eil on canvas (1840'a) found in Gramby, Comn.

Poge in bky

WINTER SCENE oil on canvas (19th Century) found in New Jersey

Page in by

MARY CAROLINE COOLEY & OTIS HUBBARD COOLEY, JR. cil on canvas by Jeseph Stock (1815-1855) dated 1852 41x37

# Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the dete of sale.

# ERNEST BROWN & PHILLIPS LTD

## THE LEICESTER GALLERIES

DIRECTORS:
OLIVER P. BEDWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE LONDON WI

TRESPRONS: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDISY LONDON . CARLES: AUDAX LONDON WE

NEB/JCO

24th May, 1965

Mrs. Edith Halpert, Director, The Downtown Gallery, 465 Park Avenue, New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of May 20th. You do not owe us any apologies at all. We were all very worried about you, and we are so glad to hear that you are now better.

Your move must have been an appalling strain, because quite recently we moved here, and we would not like to have to face the experience again. I am very much looking forward to seeing your new premises, which I am sure are beautiful.

We are delighted with the list of pictures. You have given us a wonderful show, and we hope to make a great success of it for you. I note what you say about the charges, and we will pay the incoming charges at this end.

I can get photography done here, but if you have any photographs, I am anxiously awaiting them, as the critics are already starting to bother us about the show.

We have decided, owing to pressure of work and the size of the exhibition, and also the absence of my partner on holiday until the end of the first week in July, to open the exhibition on Wednesday, 14th July. We will be holding the party the evening hefore, on the 13th, and we shall hang the show on Thursday, 8th of that month. You may, therefore, make your reservations, and we shall all be delighted to see you.

I would like to receive Mr. Bauer's preface as soon as possible, so that I can get it set up by the printers in case you would like to see a proof. I know that I am very ignorant, but would very much like to know who he is. There are one or two

may be published 60 yours after the date of sale.

KINDLERS MALEREI LEXIKON
8000 MUNCHEN 23 - FRANKFURTER RING 247
TELEFON: 3 25 18 11 - TELEX: 85 - 12 2 61
TELEGRAMM: KINDLERVERLAG MUNCHEN

KML-Redaktion

4. JUNI 1965

Eingang/Ausgang

YASUO KUNIYOSHI , Eve in the Garden of Eden e

date: C. 1946.

medium: Careen

measurements: 68 x 36 1/2"

New York, Downtown Gallery

Frank E. Hurd & Associates

INVESTMENTS 9840 SANTA MONICA BOULEVARD BEVERLY HILLS, CALIFORNIA CRESTYLEW 4-BIG5 - BRADSHAW 2-3129

May 27, 1965

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue (57th St. ) New York, New York

Dear Edith:

Received your card. Only wish Aunt Edith would listen to Uncle Frank occasionally such as when you are doing remodeling as you are now.

If you get worn out, come out here for a few weeks. Gale will give you some new ideas on art and I know you will get a lot of pleasure out of her.

Left New York with a cold and just about shaking it. When we get older guess things hang on longer.

All our best from Lita, Gale and myself, and please.... no more frustration.

rank E Hurd

June 15, 1965

Mr. William B. LaVenture Reynolds, Richards, Ely and LaVenture 68 William Street New York, New York 10005

Dear Mr. LeVenteres

Thank you for your letter and for sending me a copy of the Brooklyn Museum letter. I am very glad that both you and Musya felt concerned about the matter. In recent years there has been a good deal of carelessness in such situations and I have had a personal experience with a tape I made at the request of the Ford Foundation. This was rapidly adjusted by my insistence on seeing a transcript. In several cases, artists and others were quoted out of context and I agree that it is imperative to have the statement presented for our joint approval. No doubt Miss Jacobouits will send the material to me at my request, together with a copy which will be mailed to you with any comments which I find necessary to make.

In connection with the statement of Charles' credit balance and the inventory in our possession, this will be sent to you within a week or so, after our accountant audits the Sheeler records.

Sincerely yours,

BOH/tm

haunded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington 862-9646 Ares Code 802

NOTICE OF ANNUAL MEETING OF MEMBERS OF SHELBURNE MUSEUM, INCORPORATED

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JUNE 5, 1965, AT 10:30 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

- 1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.
- 2. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO A BUFFET LUNCHEON ON BOARD THE S. S. TICONDEROGA AT 12:30 P.M. FOLLOWING THE MEETING.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, PLEASE COMPLETE THE REPLY POSTCARD AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY WEDNESDAY, JUNE 2ND, OR SOONER IF POSSIBLE.

DATED AT SHELBURNE, VERMONT, MAY 20, 1965.

DAVID W. YANDELL, CLERK

the feet of state

The Downtown Gallery 465 Park Avenue New York, New York 10022

June 2, 1965

Walter Drake & Sons Inc. 94 Drake Bldg. Colorado Springs, Colorado

Dear Siret ...

Enclosed please find check for fifty cents (50%) for which please send us 500 labels exactly like that attached below.

Thank you for your prompt attention.

Sincerely yours,

Tracy Miller

Mr. Donald Relier Wilson Museum Research Fellow Wichita Art Museum 619 Stackman Drive Wichita 3, Konsas

Dear Mr. Wilson:

Much as I would like to be of help to you, it is atterly impossible at the moment. We moved from our previous address on flat Street to a new location, as you will note on the letterhead and are still in the throas of preanising all the material we have, including not only the works of art, files records, etc. The latter are still in cartons and we won't have access to these for another week or so.

As soon as I can locate the material I will be very glad to communicate whatever information I may have. It would help me materially if you could send me a photograph of the drawing together with any data which may appear. In any event, the figure of \$25, is rather absurd and of course I will make the correction when I have the complete information.

I have always prided sysulf with the fact that I recall practically every work of art which has passed through my hands, but in this instance I have failed completely. This must have occurred a great many years ago, as we have had no transactions with the Wichitz Art Museum for a long, long period. However, I will be glad to attend to all this and especially so if you can send me the necessary data. Even a maspahot will do as long as I have the correct measurements, etc.

Simoerely years,

EGM/tm

May 20, 1965

Mr. John I. H. Beur Whitney Museum 22 West 54th Street New York, New York

Dear Jeckt

I am still surrounded by cartons, barrels, fixtures, etc., and in all the poll nell forgot to sand you the list of artists who will be represented in the exhibition to be held at The Leicester Calleries during the sameer. This opens on July 7th.

I was very happy when you agreed to write a short fore-word, which will help materially in promoting American art, artists and the Callery. You are so familiar with most of the painters and sculptors on the list and have written about them a good deal in the past. Just as a note, The Downtown Callery opened in 1926 and was among seven sales galleries handling modern American art in the early days; The rest is in your hands.

I cannot tell you how grateful I am to you for the muchneeded assistance, especially at this particular moment. Please recember that I expect a bill from you.

Again, with many thanks and affectionate regards.

As ever.

BOH/tm

m both arise and purchaser involved. If it cannot be billished after a reasonably search whether an artist or chaser is living, it can be assumed that the information to published 60 years after the date of sale.

June 13

19

65

Marie 13

Marie 14

Marie 14

Marie 15

Marie 15

Marie 16

Marie 16

Marie 17

Marie 18

Marie 19

Marie

Dear hus, Halfet, I have in my possession, a sketch ly a. New York painter of the late 18 Century, of new york Harbar an landsbahing, F Leo Kunter a sail-ship and shorting a street and building a street Educator of half set Sallery Ils Cook It is for sale Hoping to hear from your amelia Janella 1210 Hershort hill pay Kenzington Ind.

rescurctors are responsible for obtaining written permission from both artist and purchaser lavolved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15, 1969

Mr. William D. Walker, Librarian Mational Collection of Fine Arts Smithsonian Institution Washington, D. C. 20560

Dear Mr. Walkert

As you probably low, we have moved from flat Street to the above address and are still in the throws of unpacking and organizing not only the works of art but also the many cartens, books, catalogs, photographs, etc. As we become organized, I will make sure to hold for you at least one copy of each catalog published by us and duplicates of any others in our large collection of national and international catalogs. As a matter of fact, I would like to start this procedure soon as I would like to have then removed from time to time to sweld extra bessee floating around in our pretty new quart-

Simperely yours,

MOR/AN

June 15, 1965

Mr. Robert Veldman Bresler Galleries 729 Worth Milwaukee Street Milwaukee, Wisconsin 53202

Dear Mr. Veldmen:

I am sorry to have missed your call the other day when I was out of town.

Much as we would like to cooperate with you, it is impossible for us to reach any of the paintings or files as we have moved from flat Street to the above address and are still in the threes of unpacking and organizing.

At the bottom-of this letterhead you will find the names of the artists associated with this Gallery. At the most ent we have a huge exhibition out in London and I believe we sent the majority of our Ofkeeffes there. Perhaps some of the other artists may interest your client equally. I sight add that at the moment both Stuart Davis and Charles Sheeler are out of the running since they both died within the past year and the estates are not as yet settled and we are not permitted to offer any of their work for sale.

Sincerely yours,

DET A PROPERTY AND

ROE/tm

BREARLEY ALUMNAE ASSOCIATION 810 EAST BORD STREET NEW YORK 28. N.Y.

Dear has. Halpert

My personal Tranks in
School for your generous loan of
Rather's felt 9. It was indeed
an ortelanding pues of a
success. I show has in the
feriest Heliqian - so much
appreciated by our students
faculty parents visitors.

You might note a brief
page 21 of The actocled

Berearly Enclotion

Cordiacly

Show I Foss

Chamman Honer ats Come

June 15/65

AFA

PORTABLE SLIBES COLOR

SCULPTURE velvet Wic St. pen

points I would like to ask you, and I will just tabulate them below.

1. May I have a full biography of Marsden Hartley, which will complete the biographical notes.

- 2. Am I to remove Niles Spencer from the show, as he does not appear on your list? If he is to be included, can you tell me, to complete the biographical information, what public collections he is represented in in the United States.
- Could you let me know the one-man exhibitions and public collections of Joseph Stella.
- 4. From the point of view of the catalogue, it is important for me to have the sizes of the pictures. I can, of course, measure them when they arrive, but if that information is in your stock book it would speed matters if I could receive it.
- 5. I would like to know how many invitation cards and catalogues you would like for your personal use. I shall be putting the invitation cards in hand by the beginning of next month, and I seem to remember that you wanted about 100 of each posted to New York at the time of the Shahn exhibition.
- 6. Am I to understand that the selling prices on the right are the gross selling prices less 15% to us?

I wrote to Mr. Power, who paid me a very nice visit, and explained that he was unable to lend his large Stuart Davis for the show. He would very much like to oblige both of us, but has made a rule over a year ago that he will not lend any more pictures from his home, as they arrive back in a damaged condition. He regrets that he cannot make an exception in our case, and explained that this applied more to public organisations than to private dealers.

With kind regards from us all,

Yours very sincerely,

Wicheles . 15 moura.

remeasures are responsible for obtaining written permission from both whist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 50 years after the date of sale.

			established after a reaso purchaser is living, it or may be published 60 year
	Davide		nable search whether an artist or a be assumed that the information as after the data of sale.
	6/10		
	J. D. Hatch (your many dog Adam's father) was in.  They had had Jacob Lawrence's ANCHOR ON CART on consignment. Now they definitely want to purchase it. No rush about shipping it - over the summer sometime.		
	Says it was loose in the frame and a bit shap- worn and can it be tidied up a bit.		
	TM		
	Jan		
	EGH - Please note his name is John Davis		
2010 N	Hatch, but he is called (by you too)  Jerry and he calls you Edity.	0,077	



**AGRA** BANGKOK BARCELONA COPENHAGEN FLORENCE HONG KONG LISBON LONDON MADRID MANILA MUNICH PAPEETE PARIS RANGGON TAIPEL TEHERAN TOKYO

VIENNA

10 June 1965

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Edith:

I hope this note finds you back from the hospital and feeling much rested.

I'm sorry to be so late thanking you again for making my stay in New York so pleasant, but, as you know, things do pile up when you're away.

I thought the Stuart Davis show one of the greatest painting exhibitions I've ever seen. Thank you for making that possible.

I shudder to think about the amount of work you still must do in the gallery. Please, though, take care of yourself first and let me hear how you are getting along.

My very best.

As ever,

**SINCE 1867** 



LEXINGTON, KENTUCKY 40506

CENTENNIAL 1865-1965

May 20, 1965

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

This is to reinforce my plea for your assistance in putting on the Charles Sheeler Retrospective next October. I am sending you under separate cover the catalogue of our Graphics '65 show to give you some idea of the kind of catalogue which which we would like to put out in conjunction with the show. It is particularly important to us because it is the University of Kentucky's Centennial Year, and we will be host, as I told you, to the Midwestern College Art Conference with representatives from some one hundred Universities and Colleges between the Rockies and the Appalachiens. I was, of course, shacked to hear of his death when I spoke to Mr. Miller on the phone, but as he will tell you, I had been trying to reach you during the week preceding that to speak to you on this same matter. Sheeler's passing makes it all the more important that we do an extraordinarily fine job, worthy of him in every way.

Hoping that you will look with favor on this request and that I will hear soon.

Very sincerely yours,

Richard B. Freeman

Chairman

Well, I wish that you could see the show It is truly impressive. I'el about it taler. Meanwhile I do hope that you got good news an Friday Prepare to take a fife Vacation - short as it will be- and please. obey The doctors' orders preitings and high
Ropes for the fathere.

Adelyn

Washington, D.C. 20007 Druday, June 13 -

Den Sditk: \_

that I write immediately to thank you for a most expendent werning with you and a delicinis dinner beautifully prepared by albert and was that I thank you again for the hands one Itual Davis print which is already in the hands of a franch to be made ready for hanging on the walls of my horizon Town - Therefore it also seems in order to richede in this missive The accompanying clipping

researchers are responsible for obtaining writes permission, from both artist and purchaser involved. If it cannot be established after a reasonable search whether an order or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

24198 W. BLUEMOUND ROAD, WAUKESHA, WISCONSIN - 53186

May 26, 1965

Miss Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Miss Halpert:

Thank you so much for your cooperation, it is very much appreciated. Your new address has been noted along with the varying problems accompaning such a move; we know since we have recently gone through the same thing.

We would appreciate a complete list of artists you represent and any illustrative material such as catalogs available on these particular artists.

As you may have noted by our name, COUNTRY BEAUTIFUL, we are greatly interested in landscape, still life subjects and street scenes which have a connotation that fits our name. We publish a quarterly magazine in which we do use a fair percentage of artwork. Since our Art Department is now under new adminstration, namely me, we are attempting to switch from the strictly commercial art approach of illustrating stories to more of a fine arts approach. Thus, I believe the material that you can send us will be of mutual benefit.

rior to publishing informatio i regarding sales transactions, is exception are responsible for obtaining written permission can both estim and purchaser involved. If it cannot be trablished after a reasonable search whether an artist or urchaser is living, it can be sarugated that the information by be published 60 years after the date of sale.

FRANK M. TITELMAN 8510 ONEIDA AVENUE ALTOONA, PA. 16502

June 11, 1965

Downtown Gallery 32 East 51st Street New York 22, New York

Gentlemen:

Enclosed herewith you will find a check for \$1350. Early in April, I sent you a check for \$9000, making a total of \$10,350. This is in payment of TWO DOVES.

The Webber was returned and, as we told Mrs. Halpert, in the Fall we'll be down searching for another one to replace it.

I certainly hopes she gets a satisfactory report from the doctors.

Cordially,

Frank M. Titelman

en

Frelinhuysen got the wrong Morris from the Corcoran, but they didn't know the title of delivered to his studio, so we'll have to find may sen one there.

[encl Reynolds Richards, Ely grant

researchers are responsible for obtaining writen both artist and purchases involved. If it established after a reasonable search whether wertherer is living, it can be assumed that the may be published for years after the date of a

## THE BROOKLYN MUSEUM

EASTERN PAREWAY, BROOKLYN, NEW YORK 11836

DEPARTMENT OF PAINTINGS AND SCULPTURE ASSEL FOR SALDERS, CONATURE

June 8, 1965

Mrs. Charles Sheare: Dows Lane Irvington-on-Hudson, New York

Dear Mrs. Sheeler:

We enjoyed our recent visit with your husband on the occasion of the taping of his views on art in general and the work at the Museum in particular. We were indeed sory to read of his passing.

May we ask that you sign and return the enclosed release, a legal formality without which we can not proceed in making the tapes available to our public.

Again, our sincere appreciation for the time, thought and cooperation given to this project.

AJ/ddo Enc.

(Miss) Arlene Jacobowitz Curatorial Assistant

ililine acclosur

# THE DOWNTOWN GALLERY 465 Park Avenue New York, New York 10022

May 28, 1965

Mr. Nicholas Brown
The Leisester Galleries
4 Audley Square
Leaden V. 1, England

### Dear Mr. Browns

I have sent off the photographs you requested by air this morning and you should be receiving them shortly. You will find that the dimensions of the pairtings are listed on the back of each photograph. A number of the photographs of the works are as yet unavailable and, rather than delay your computing the space necessary for certain works any longer, I am listing the sizes of the works for which a photograph is currently unavailable.

Charles Demuth	TITLE AND YEAR River Landscape, New Hope, Pa. 1911	12" x 9"
Isomi Dei	Fleeting Clouds, 1963	30" x 22"
William Dele	Agon Again, 1963	11" x 9"
	Ad Hoc, 1984	18" x 12"
	Encomium, 1964	20" x 13"
Yesus Kuniyoshi	Photograph & Peaches on Chair, 1938	36" x 50"
02/2	Dell, 1928	13" x 10"
John Maria	Cape Split, Maine, 1948	28" x 22"
George L. K. Morris	Commandes Attacked by Bogs, 1943	22" x 18"
	Suspended Diske, 1960	10" = 23"
	Antagomists, 1966	41" x 35"
6	St. Etienne du Ment #2, 1963	51" x 64"

<sup>\*</sup> In limiting these sizes, the herisontal dimension is given FIRST,

June 10, 1965

Rev. William Flatcher St. Margaret Mary School Shelton, Conn.

Deer Father Fletcher:

I trust that your one-day exhibition was a success.

May we now know when we may expect the return of the Rattners your borrowed.

Many thanks for your attention.

Sincorely yours,

Tracy Miller, Secretary to Mrs. Halpert from a much larger space to the address I have given you.

For ebvious reasons, ithis importains for no to receive a very prompt reply. The Cushing estalog reproductions refer to goly a portion of the everall collection but will certainly give just an idea of what extraordinary natorial is included.

Would you be good enough to either phone or write no at the earliest control of lameted portunity. Copies of this letter are being sent to Mr. Ripley and taken in incoming an the Davis and talked about all this during his visits then working on the Davis exhibition.

Bear Mr. Walker:

I would like to discuss with you the marier of the restingyanes, what comcome no at the appeart to that, as I continued and are stored at the Jammey Booking Comporation of 907 Morth Front Street, Philadelphia 23, Panneylvania. The armodistion is morely based on the fact that this organlastless and a marker of finished westnervance for us. Agang the material I left for you at Adelyn Bresskin's you will find a ostalog of an exhibition of three "originals" shown at the A.A.A. Gallery. As you will note, we sendenced that these were newly unde from the original molds in exactly the save manner as during the Cuching period and earlier, Esen of the new westherwarms was staying with the date of production. All this was an affort to atom the confirmous amminotion and distribution of newly wade vanes which warm then deliberately aged by way of special discoloration, nodestonel bullat holes, ato, and sold as mantiques, I spent years trying to lecate the maker and it was from him that I bought the molds eventually, I believe timet opposeent was also included in the meterial I left alth Adalph. Mr. Malatuay had been producing these for wany years on orders from various artique dealers in Moston, Maine and other parts of New England. The aging was done thereafter.

Now the citortion is such that I must remove all the wolds which, as you can gather, are in sections. There must be at least 100 parte and they now secupy cellectively about 500 outle feat, somewhat scroked. Sections to secupy cellectively about 500 outle feat, somewhat scroked. Sections to say, these rolds are a great record of the past in the field of art and should be preserved and shown together with the original catalogs, price lists and the completed object wherever possible, we have about nine of these newly made designs and in some instances there are the mood carvings which repress as a patiern for the wolds. A crete of these and other intermedanting, related ceterial is in our warehouse.

Secarse the Jamey Westine Correction is going out of basiness, I am obliged to recove the moids almost immediately and, of course, icel that the
Salthsenian is the logical place for this documentary and valuable material.
Salthsenian is the logical place for this documentary and valuable material.
I would be also to risce these on loan, with the hors of getting some cone
penestian for all at partying charges to date - rether than sell them to
any of the several current restlements who are exper to obtain
this material. The lead could be transported via flat truck from Philadelphia
to Washington and the storage space would be optional either in matal racks
to Washington and the storage space would be optional to said. The westherar individual sets or left cutdoors, where they would be said. The past few years
the has no negative effect as we have experienced during the past few years
when Jamey has no interior space in their new quarters where they would

SOH/tm

Washington Post

1515 L St. N. W.

Washington, D. C.

Mr. George Christy

Mr. John Samuel Margelies, Age't Editor Architectural Record

330 West 421d St.

New York, N. Y. 1003 To: Jee Mayer, Comet Ray Letter Service

Please add the fellowing to our CUSTOMER list:

Mr. John L. Senior Jp. Mr. Michael Dyne Dan's Highway

Dr. Barnet Fine, 160 Riverside Dr. 70 Grove St.

11 East 68th St. Mr. & Mrs. Tolan Bouse NTOX Well

New York, N.Y. 10024 Stanford Compain attendary to not now when Thank you for you at the control of the control Mrs. Peter Orser Mrs. Charles Wright Dr. Arthur Coltman Mr. Harry Frelinghnyson 76 Maple St. 71 Larch Road , www. Hill Boad Perrysburg, Chie 17 West 54th St. Cambridge, Mass. Meadowbrook, Penns. New York, N.Y. 10019

Mrs. Howard Wilson P. O. Bex 686 Rancho Santa Fe, Gal

New Canasn, Conn.

Trocy Miller

Please add to our MUSEUM list:

Miss Mary S. Williams, Chairman Mr. & Mrs. Alan Brandt Department of Art Milton College Milton, Wisconsin

44 West 77th Street, 75 New York, N. Y. 10024

Miss Betty Hiller Afternoon Gallery 4013 Farnham Omaha, Mahranka

465 Park Avenue

1840 Br 200 Land

New York, M.Y. 10023

Teleguice.

Miss Irma Jaffe, Research Curator Whitney Museum of American Art 22 West 54th Street New York, N. Y. 10019

Mr. Sebastian Adler Wichits Art Museum 619 Stackman Drive Wichita, Kansas

Mr. Kenneth Donahue, Deputy Director Los Angeles County Museum of Art Wilshire Blvd. Los Angeles, Cal.

Mr. James Elliott, General Curator Los Angeles County Museum of Art Wilshire Blvd. Los Angeles, Cal.

Prof. Richard Bauer Schumacher Gallery Capital University Columbus 9, Ohio

Mas Ethel Schroeder International Advisory Council 1 East 57th Street New York, New York 10022

Dr. Edward Peck Director of Fine Arts Galleries University of Southern California University of Wisconsin School of Architecture & Fine Arts Madison, Wisconsin Los Angeles 7, Gal.

Mr. Elliott R. Starks, Art Director The Wisconsin Union

Mrs. Corinne 5. Tucker Galerie T P. O. Bex 25191 Houston 5, Texas Miss Ruth Unterman Ontario East Gallery 235 East Ontario Chicago 11, Ill.

Mr. J. Thomas Jefferson Jefferson Gallery 7917 Ivanhoe La Jolle, Galif. Mrs. Adelyn Breeskin 1254 31 st. St. N.W. Washington, D. C.

Miss Herriet Fitsgerald 62 Bank Street May York, N. Y. 10014

Mr. Joseph A. Howell United Church Board for Homeland Ministries 1505 Race Street Philadelphia, Penna, 19102

May 21, 1965

Mr. Charles McLaughlin Assistant Director Joslyn Art Museum 2218 Dodge Street Omaha 2, Mehraska

Dear Mr. McLaughlin:

Thank you for your letter.

The Rattner painting has been received and the involve for the Shahn has recently been sailed to you.

Naturally, we are very pleased that this fine example will remain in Omeha.

Sincerely yours,

BOM/tm



I. 3-CHOME NIHOMBASHI-TORI CHUO-KU TOKYO JAPAN DIRECTOR T. KOJIMA TEL. (271) 5995 8626

June 10 1965 Near Mins Haspert We hope you are ding very fine. Us you already received the newspaper clipping of Kuniyoshi" show which were sent in reparate cover to day, it is very successful show. national national yesterday, the museum of modern art, Johnso decided to purchase "autumn Twilight right on The acquisition melting. In addition, a couple of drowings and lithographo were so far sold to the private collectors. Many more people are coming

the to producing externation is appling sales transactions, escarchers are responsible for obtaining written permission twen both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



SANTA BABBARA . SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

May 21, 1965

Mrs. Edith Gregor Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Edith:

I wonder if you are coming to the opening of the Davis Show by any wild chance? I am going in the hope of seeing you.

By the way, have you moved? And what is your is your base of operation?

In much haste,

Frederick S. Wight

Chairman

Department of Art

FSW: mm

meachers are responsible for obtaining written permission meachers are responsible for obtaining written permission from both setial and purchaser involved. If it cannot be subhitated after a reasonable search whether an artist or orchaser is living, it can be assumed that the information asy be published 60 years after the date of agle.

My

June 7, 1965

Miss Linda Morritt, Registrer Walker Art Center 1710 Lyndale Avenue South Minneapolis, Missesota 55403

### Dear Miss Herritt:

At last I have been able to get at the information you requested. Our archives file is now in order and I could refer to the various books, etc. You will find the insurance valuations listed below.

Artist	Title	Pure Date	hased Price	Current Value
Kun iyoshi	PATHER UMER WATER, Puncil	1949	\$3.00.	\$2000.
50	LAY PIDURE, 011	1948	<b>\$3000.</b>	\$9000a
the grant was	NUDE IN GHET CHEMISE, Gift			<b>\$3500.</b>
O'Keeffe	LAKE GRONGE BARNS, C	A1 195	# \$22.50 <b>.</b>	₩500.
Sheeler	PUILDINGS AT LEBANCE Tempera	, 195	2 \$900.	\$5000.
	Hidest, 611	195	5 \$2475.	<b>\$0500.</b>

Sincerely yours.

June 15, 1966

Mr. Teilchi Hijikata, Director Museum of Modern Art, Kamakura Kamakura-shi, Japan

Dear Mr. Hijikata:

As I have been away for a short period, I did not write sooner to express my deep appreciation for the part you played in arranging for payment of our invoice relating to the Kuniyoshi exhibition held in Tokyo, Mrs. Kuniyoshi adde her thanks as well.

There is still the sum of \$600, due, which may be merely an error in addition, but I have written to Mr. Kojima calling his attention to this fact together with a drawing which was missing in the return shipment, although it was listed with four prints which were later included in his report as sold.

Now, getting back to the Ben Shahm exhibition, I will be delighted to cooperate with you. However, I believe I mentioned previously that in the past two years he has devoted a good deal of his time to murals in mosaic, stained glass windows and tapestries as well as posters for charitable organizations. Consequently, we have very little in the way of paintings in our inventory, but we hope that during the summer he will return to his easel and will produce some work, so that you will not be obliged to borrow the bulk of the exhibition. The latter always involves considerable expense in the way of individual packing, collecting and transportation. I can promise you that as soon as I think we can assemble an exhibition of your museum, I will communicate with you.

Again, I express my deep gratitude to you.

Sincerely yours,

EGH/tm

Nay 27, 1965

Mrs. Stephen A. Stone 180 Elgin Street Newton Centre 57, Mass.

Dear Sybil:

well, well - at last I find you have not forgetten seentirely. Meedless to say, this move from flat Street
to the Rite Tower has been a nightwere and we are still
digging through plaster, with paintings scattered all
over the joint, which is enormous. However, we are seeing daylight and should be presentable in about two weeks.
We might clear a little space for the Stone family when
you arrive. Mon't you please telephone in advance as I
may have to dash off for a few days. We have retained our
original telephone number for the Cellery and I can be
reached after hours in my apartment, either at the hotel
mumber PL 5-5000 (extension 14%) or at my unlisted and
very private number PL 3-5951.

It will be wonderful to see you and do let me hear from you promptly. I will be in Mashington for the weekend, but will return either Monday or Tuesday. The Stuart Davis Memorial Embition opens in Mashington Friday evening and I am staying on to attend to some very urgent matters. And so, I look forward with pleasure to the forthcoming visit.

Sincerely yours,

ECE/tm

# PRATT INSTITUTE BROOKLYN, NEW YORK 11705

THE ART SCHOOL

May 24, 1965

The Downtown Gallery 32 East 51 Street New York, New York Att: Mr. Grode

Dear Mr. Grade,

As per my telephone conversations with you on Friday and today, I am enclosing the forms detailing our request for the loan of two Stuart Davis prints (Composition and Detail Study for Cliche) for the period starting June 1 and ending Movember 15.

We realize that this is an extremely long period but you will understand that by requesting the original prints to be made available for reference through all stages of photography, platemaking and final printing, we can assure the high quality of reproduction that has become standard for our publication.

Should you require return of the material during the proposed loan period, we could have it back in your hands within about three days of your notification to this effect.

I will call you tomorrow to learn if these proposals meet with Mrs. Halbert's approval.

Sincerely yours,

Bert Waggott

Department of Graphic Arts Pratt Institute

Encl: 2 loan agreement forms

Flanley and Woodward. Inc.

30 East 40th Street. New York 16, N. Y. MUrray Hill 3-3928

May 21, 1965

Dear Mrs. Halpert:

We are honored that you will be attending the Women's Hall of Fame reception May 27, Thursday. Just to be on the safe side I have enclosed a gate pass for you.

If for any reason, you may encounter any problems at the World's Fair, the name to keep in mind to call is Mrs. Mary Jane McCaffree, Director of Women's Activities, who maintains her office at the Women's Hospitality Center, Purex Penthouse, Better Living Center. Her telephone number is: WF 4-2391.

Most cordially,

Charlotte Klein Flein

P.S. We are arranging Transportation for you.

The Corcoran Gallery of Art Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN 8-321

May 24, 1965

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Mrs. Halpert:

Many thanks for the information on HACKENSACK MEADOWS, 1950. We will have it delivered to Mr. Frelinghuysen.

To date the two individuals that expressed interested in purchasing the Morris paintings have not come forward with cash in their hot little hands. Needless to say, we will be in touch if and when this happens.

It was good to see you at the opening, and I do want to let you know how much your warm remarks on the installation means to us.

With warmest best wishes,

Sincerely yours,

Richard A. Madigen Assistant Director

RAM/skh

#### S. LANE FAISON, JR. SCOTT HILL ROAD WILLIAMSTOWN, MASSACHUSETTS

Zuan 28, 1860

Dear EST. 9 came by to see I'm rectandy as the end of the affection Out Did not know the Talley had moved. By the time I had hacked down 465 Tack Ave, true on up 4 9 was due at our friends apartment for the Rip home As you way know, I'm long a series y putpolion on Notice ant for MOMA - Book y to Harth Club or hope to complete the last of them

19110 MANOR AVENUE BETROIT, MICHIGAN 48221

May 28, 1965

The Downtown Gallery, Inc. 32 East 51 Street New York 22, New York

Gentlemen:

Since I have no immediate plans for purchasing a painting in the very near future, please be good enough to return my deposit of fifty dollars.

Yours truly,

Ben Rubenstein

BRach



MUSEUM

### INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Wasson Webb

SHELBURNE, VERMONT

Office of the Director

May 26, 1965

Burlington 862-9646 Area Code 802

Mrs. Edith Halpert 465 Park Avenue New York City, New York

Dear Mrs. Halpert:

I believe I failed to enclose with your letter, yesterday, the material Mr. Emerson intended to return to you which you asked to have back. Very sorry,

Sincerely,

Helen Lamay

# RTCENTER

SPONSORED BY SOUTH BEND ART ASSOCIATION 121 NORTH LAFAYETTE BLVD. SOUTH BEND 1. INDIANA CE 3.8201

June 3, 1965

Mrs. Edith Gregor Halpert Downtown Gallery 465 Park Avenue New York 22, New York

Dear Mrs. Halpert:

I am very pleased that you have agreed to allow us to borrow from you for a show here in November. I am planning to call you sometime during the week of the 14th of June.

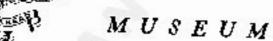
I am confident that we can work out the details to our mutual interest and I shall be looking forward to our visit.

Sincerely,

Harold Zisla/

Director

HZ: fh



## INCORPORATED

Founded in 1447 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

May 25, 1965

Ares Code 802

Mrs. Edith Halpert 465 Park Avenue New York City, New York

Dear Edith:

Real glad to receive, this morning, your note with attached material, which I am returning herewith.

Everyone is also most happy to know that you are feeling better and that your project of moving is over with. We are all looking forward to your being with us on August 4th as a lecturer in our initial Lecture Series.

If there is anything we can do to help you with your plans, please advise and we will do our best.

Best Wishes,

Cordially,

Sterling D! Emerson

SDE/hl Enclosures May 24, 1965

Mr. Samuel J. Mehlman 118 Bounty Lame Jericho, L. L., New York

Dear Mr. Nehlmans

I have been so involved with our moving project that I did not getas chance to communicate with you earlier. However, despite the fact that we are in an utter mass at our new address - 465 Park Avenue - I am prepared to deliver the forseh sculpture entitled THE FAMILI, which arrived from his studie a few days ago.

As we are officially closed to the public, I would appreciate a call from you before you plan to visit us. The Number remains - PL 3-3707. It will be nice to see you again.

2500.

Sincerely yours,

BGE/tm

## THE BALTIMORE MUSEUM OF ART

SALES AND RENTAL GALLERY

WYMAN PARK BALTIMORE 18, MARYLAND (Area Code 301) 243-7650

June 3, 1965

The Downtown Gallery American Folk art Gallery 32 E. 51st St. New York 22, N.Y.

Dear Mrs. Halpert:

We are returning to you the following pieces which we have had on consignment from you during the past season:

R. Osborn

CHORN PLAYER

CHAPLIN - SHOULDER ARMS

Tseng YU-Ho

THE GLORY THAT WAS

Rattner Dove

Elohim 1960
BARGE & HUCKET

G.L.K. Morris

COMPOSITION WITH STRIPES

INTERCESSION.

INSTANT DISCLOSURE

Kuniyoshi Anonymous COW GIRL - NEW MEXICO

FLOWER GALAXY - painting on velvet #1788

The three Ben Shahn prints, THE SCIENTIST, WARSAW 1943, and MAXIMUS are out on summer rental and will be returned to you in the fall if they are not sold.

Would you kindly send us an acknowledgment of the arrival of these works? Thank you very much. We hope to see you in the fall.

Sincerely,

Mrs. Archibald Hart, Chairman

Lowenthal, Mr. and Mrs. William H. Lane, and Mr. James Siegmund Schramm, we would certainly welcome these as well, in order to attain as rich and abundant a cross-section of 20th Century American Art as it is within our power to obtain for the National Collection, which should become the main standard-bearer of our national art.

If the Smithsonian Institution can assist you in realizing your goals, I hope you will call upon us and allow us to discuss your project with you.

With kind regards,

Sincerely yours,

S. Dillon Ripley Secretary May 24, 1965

Mr. Rebert W. Reamer Chief, Appellate Branch Office G. S. Treamer Department Internal Revenue Service Third Floor, 251 Plane Street Howark, New Jersey 07102

Ret Ap: Note: IEK

Dear Mr. Reamert

As I advised Mr. Kraemer during our telephone conversation, it is very difficult to judge a painting from a photograph and particularly so since I am not familiar with the specimfle painting.

However, I am very glad to give you my estimate of its valuetion as of Hovember, 1962, prior to the one-man show of Joseph Stella's work held at the Whitney Museum, when the value of his works naturally increased. In my opinion - taking this factor into consideration and again beeing it on the 1962 date, I would estimate the market value at \$4500.

The photograph is enclosed,

Mineeraly yours,

BOH/tm

DR. IRVING LEVITT 24235 NORTH CAROLINA ORIVE SOUTHFIELD, MICHIGAN 48076

I would suspect that the now you would have gatten Jour to their matter. If you will reall, I returned the painting to you as my cost. knowing full tiree that their volue I had meseased appreciably HORDERER, In max in the ash field for monetary gain. So all grequest is that my own funde be returned to me. Obst regards, and good health I from shirling and myself

Hrs. Charles A. Mayer 10243 Onywood Road Dallas, Toxas 75229 Dear Mrs. Mayer:

May 25, 1965

Thank you for your letter.

I am sorry indeed to have missed you on your recent visit,
but am sure you will understand that the project of moving
was an even more overwhelming task that we had anticipated
and we are not completely out from under yet.

Charles Sheeler, as you no doubt know, passed away just a little more than two weeks ago. Therefore, his estate is blocked until all the legalities will have been taken care of. Moreover, Sheeler left almost no unsold work, However, when the estate has cleared and/or if scmething turns up, I will be happy to communicate with you.

Sincerely yours,

ROH/tm

4.2...

transferred after a reasonable search whether an a purchaser is living, it can be assumed that the infortery be published 60 years after the date of agin.

CLASS OF SERVICE This is a fast message unless its deferred char-

actor is tadlessed by the

proper symbol.

## WESTERN UNION

TELEGRAM

BF-1301 (4-60)

DL - Day Legrer NL = Night Letter

Lotter Telegra

The filling time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receips is LOCAL TIME

PFA023 (22)(17)BB080 B BIA026 PD AR BURLINGTON VT 3 1017AMEDT MRS EDITH HALPERTNOOWN TOWN GALLERY

465 MADISON AVE

IF YOU ARE PLANNING ON COMING UP TO THE ANNUAL MEETING THIS COMING SATURDAY JUNE 5TH I WOULD BE GLAD TO HAVE YOU STAY AT THE BRICK HOUSE THE NIGHT BEFORE THE MEETING REGARDS J WATSON WEBB JR (15).

Shelburne

Rolf

1700-9 Murfin Avenue Ann Arbor, Michigan 48105

May 21, 1965

The Downtown Gallery 32 East 51 Street New York, New York

Gentlemen:

Please place my name on your mailing list. I am particularly interested in the work of Ben Shahn.

Sincerely yours,

nikola &. Nechol

Nicholas H. Nichols

Prior to publishing information regarding asless transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or reasonable search whether an artist or rescalasser is living, it can be assumed that the information pay be published 50 years after the date of sale.

Justin.

1	. Sheeler "Counterpoint" - \$500.00	1/51-	1000.	5004	17 17 18
2	Denuth "Rue du Singe Que Pache" - \$9000. (insured for \$12,000.00 when it went on tour a year and a half age with the American Pederation of Arts show en-	00	#1500	2/2	the date of sale.
	titled "Magio Realism")				Tona .
	Yes "Deep Hight, Deep Sea" - \$1000.00	3/53	0 500	حب	
4.		200 115	N 150	31/x 508	
	Dove "Willows" - \$400.00	14	W 150	40/16600	
6.	Marin "Buildings Downtown New York" - \$65 (for the Corcoran retrospective, this was insured for \$8000.00)	3/60	U H500	800d	
7.	Marin "Apple Orchard" - \$4000.00 (for the Corcoran retrospective, this was insured for \$5000.00)	到新	0 Y000.	6000.	
8.	Jacob Lewrence "The Builders" - \$1200.00	1458	T 450.	1700.	
9.	"Cathedrals" oil painting by Preusser - \$:			350	
0.	Jay McVicker's oil painting "Three Prisons	kra" - 12	200.00	300.	

Prior to publishing informatio respecting sales transactions, researchers are responsible for obtaining written permission from both artist and perchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it see be assumed that the information may be published 60 years after the date of sale.

Bernard Haintman, Jr. 4/6/65

ection nevertheless.

I look forward to my visit and again hope that you will be pleased and that we can counteract the ascent on Pep and Op art and establish a new image of American art in London.

June 7, 1965

Sincerely yours,

Mr. Micholas Brown The Celesier Calleries 4 Audley Square London W.1. England

ECH/tm

Dear Mr. Brown:

At last I received the brief forevord from Mr. Baur, who was indicated under his signature with associate Director of the whitney Museum of Merican Art and also is the author of a good many octstanding books and catalogs relating to kmerican artists, rany of whom are included in our exhibition. Frenkly, I was rather disappointed with his statement, which refers to me rather than to the artists who are represented in the show. However, everyone is so precocapied and overworked that I suppose he thought the pictores spoke for themselves and concentrated on the Gallery instead. If you profer not to use it, I won't be offended.

I am enclosing a more conclete biographical statement on Hamtley and one on Joseph Stells. Unfortunately, our books have not as yet been assorted and placed in the proper files. I did find the one on Stelle, but it has been isonsaible to locate the latest outsing on Hartley, which contains much more material. While we had every object and every container carefully marked with an indication as to the specific location where it was to be placed, our movers ignored our instructions completely, caking it impossible to lookete the material among the paint cens, ladders and other naterial competed with the remodeling, Astually, we are norm thus one south behind and decided not to open the Gallery to the public until after our two-months vacation - early in September. The fact that I was not functioning property during tider past few months was also responsible for the disorganised state in which we opensted. I am scheduled for the bospital towards and hope to get some relief so that I may make the voyage to London. I decided on a boat trip as it will serve as a rest cure and so that I can arrive in London relaxed and ready to enjoy the opening of the exhibition and, of course, the pleasure of seeing you again. I am leaving on the Gueen Mary and will arrive in Loudon on the 12th of July. At the moment I cannot recell the name of the notel in which my travel agent made a reservation, but will communicate with you as soon as .evitts I

Incidentally, because we decided not to open in June, I sent you the "cream of the crop", including many of the examples I planted to reserve for the opening. Thus, I am very happy to say that you will have the best exhibition possible and I hope that the public will respond accordingly. Of course I regret that Mr. Power refused to lend the important Stnert Davis, I carnot recall whether I told you that an exhibition of his work, comorising his of his paintings opened this week in Washington, with so many borrowed from measure and collectors as well as the estate that we could not possibly withdrew even one large canves for the show, However, you have an excellent sel-



MILWAUKEE ART GENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

June 7, 1965

Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, New York Dear Mrs. Halpert:

I should like to extend to you our sincerest thanks for your very generous cooperation in lending to the "Pop Art and the American Tradition" exhibition.

The unusual approach of the show was noted very widely and such has been the demand for the catalogue that the edition was sold out before the show was over. Comments have come from all over the nation and that a real contribution to understanding of the Pop movement was made.

Your help was essential to this success and we are very grateful indeed. Thanks again for your interest and your support,

Sincerely,

Tracy Atkinson

Director

TA: mh